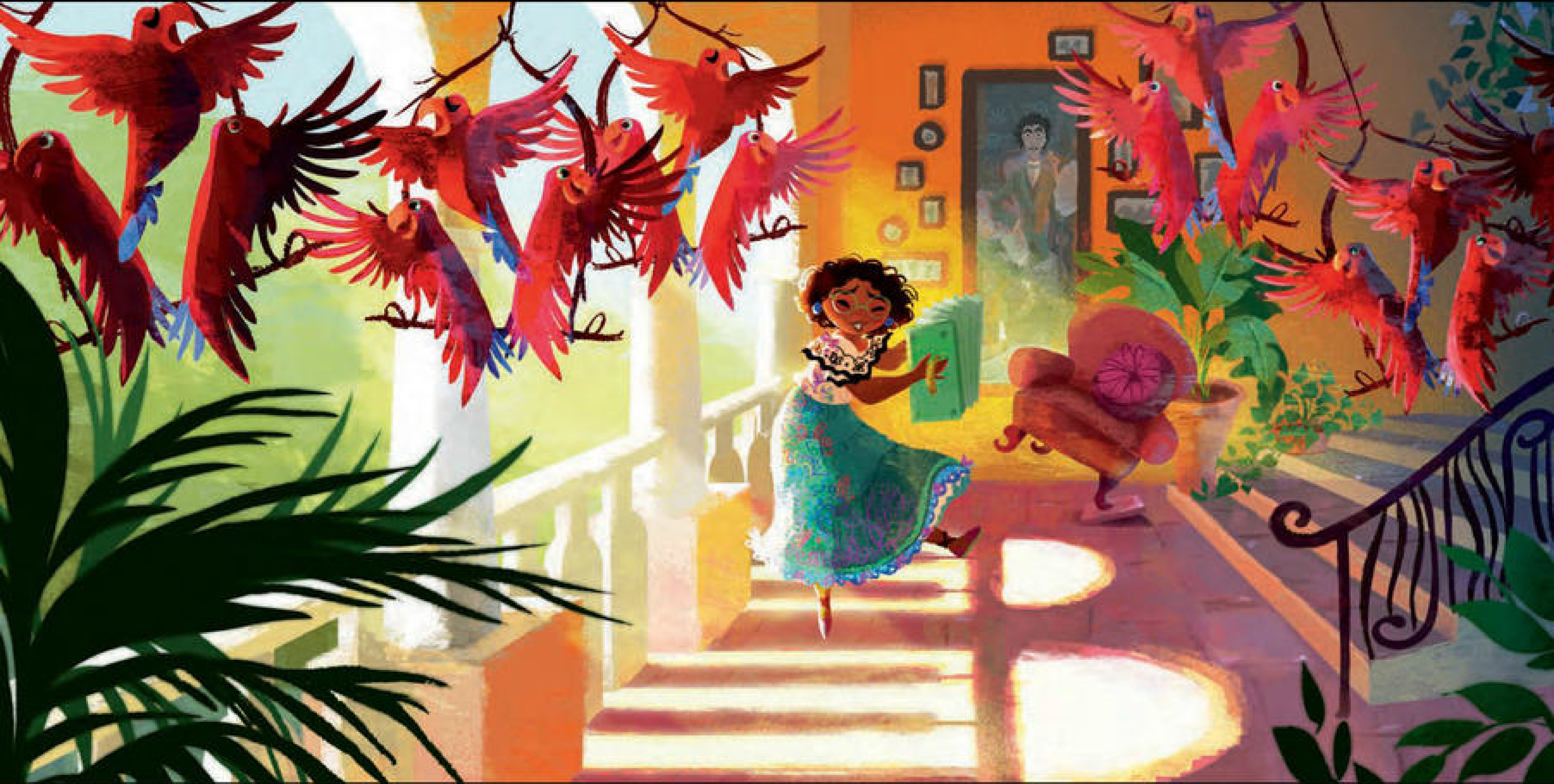
THE ART OF DISNEY ENCANTO



BY JUAN PABLO REYES LANCASTER JONES

PREFACE BY JENNIFER LEE ● FOREWORD BY JARED BUSH, BYRON HOWARD, AND CHARISE CASTRO SMITH

The Art of Disney Encanto

CHRONICLE BOOKS
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This book includes depictions of artwork of the Zenú, Aguadas, and La Chamba communities. Mirabel's bag was inspired by the Mochila from the Wayuu community.

Creating a computer-generated animated film involves years of inspired collaboration. Before the final rendered images of *Encanto* were seen on screens around the world, the following artists contributed their talents to the images included in this book:

Alberto Abril, Shaun Absher, Theresa Adolph, Chris Anderson, Joaquin Baldwin, Ksenia Bezrukov, Nicholas Burkard, Sergi Caballer, Ramya Chidanand, Jennifer Downs, Colin Eckart, Jim Finn, Leticia Gillet, Richard Gouge, Eric Hansen, David Hutchins, Katherine Ipjian, Jay Jackson, Alessandro Jacomini, Tammy Kersavage, SuZan Kim, Ian Krebs-Smith, Luis Labrador, Todd LaPlante, Brandon Lawless, Suki Lee, Richard Lehmann, Jonathan Lin, Eric Mclean, Michael A. Navarro, Chris O'Connell, Chris Pedersen, Joseph Piercy, Nicklas Puetz, Daniel Rice, Ryan Rogers, Rissa Sanchez, James Schauf, Benson Shum, Mitchell Snary, Jonathan Soto, Suan Tan, Ryan Tottle, Mary Twohig, Richard Van Cleave, Jose Luis "Weecho" Velasquez, Nathan Warner, Alexander Whang, Elizabeth Willy, and Xinmin Zhao.

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Preface

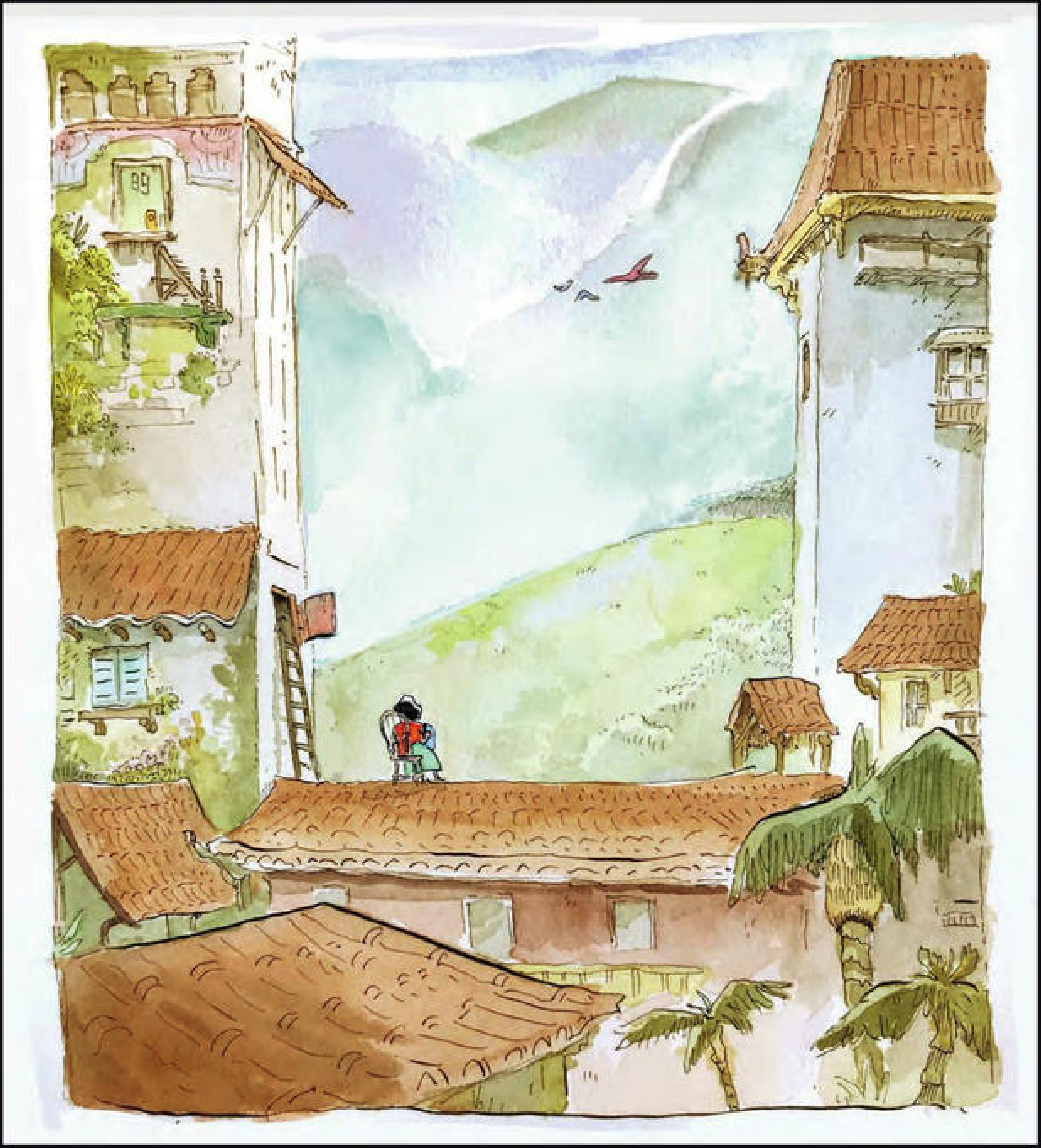
At Walt Disney Animation Studios, we aspire to create stories of hope—stories that connect us all. In *Encanto*, Byron Howard, Jared Bush, Charise Castro Smith, and Lin-Manuel Miranda tell the story of Mirabel, a girl who on the surface may lack the magical powers of her family members but is imbued with determination and love of family. She'll need those two gifts as she strives to save them and the world as she knows it. What could be more inspiring and universal than that?

Bringing a character like Mirabel into the world is so exciting for the whole Walt Disney Animation Studios team. While Disney Animation has celebrated Latin American cultures and stories in the past, this film marks the first time a Latina heroine is at the fore. She's also a wonderful addition to a long line of ever-evolving, ever-inspiring Disney heroines. She's smart, daring, and strong; she's funny, relatable, and proudly wears glasses (something many of us bespectacled folk can appreciate).

This universal story of family takes its inspiration from the concept of magical realism and the beautiful cultures in Colombia. The filmmakers were deeply touched by their research trip there, and that admiration and respect carried through the making of the film as they continued to work with cultural experts from the region.

The stunning visuals, emotional story, and incredible music within this film are a reflection of the deep love that each and every person on the filmmaking team felt. It is a pleasure to be a part of a community that has crafted a story as vibrant, original, and inspiring as *Encanto*. This book shares a selection of the incredible artwork created for the film by some of the best visual artists in the world, as well as gives a peek behind the curtain into the filmmakers' creative process. Please enjoy.

JENNIFER LEE



Seth Boyden /
Watercolor, Ink

Foreword

Hace mucho tiempo . . . a long time ago . . . we embarked on the journey of *Encanto.* We didn't know who our characters might be, we didn't know how our story would unfold, we only knew that we wanted our movie to be about family . . . and so the joy and pain began.

How well do we know our families? How well do our families know us? These are the questions we asked as we set out in search of a story, and it wasn't long before we made three important discoveries: 1) *most* of us don't feel truly seen by our families, 2) *most* of us carry burdens we never let our families see, and 3) *most* of us are oblivious that nearly *all of us*, especially within our own families, feel the exact same way. We had our story.

From the beginning, we knew music would play a big part in our movie. We knew this, because Lin-Manuel Miranda was our creative partner from day one. The more we all talked, the more excited we became to tell a story about family through song; letting the music of each character speak to universal truths and shared experiences. But what would it sound like? Which rhythms would best capture the syncopation of siblings and parents and cousins? Right away, Lin-Manuel knew the vibrant, broad spectrum of the music of Latin America would bring our family story to life.

We dove in immediately, connecting our themes of family and perspective with the music and cultures of Latin America, keeping our eyes open for a setting that would encapsulate it all. Together, with the help of our Familia, a group of Disney artists, technicians, staff, friends and family, we were drawn to Colombia, often considered the crossroads of Latin America—a melting pot of Latin culture, music, dance, art, and food, with some of the greatest biodiversity on the planet. So we packed our bags and a group of us, including Lin-Manuel and his dad, Luis, set out to experience Colombia for ourselves. Without question, our time in Colombia was life-changing and deeply inspiring and above all else, filled us with a passion to celebrate the people we met, the friends we made, and the families who welcomed us into their homes. There was music, there was food . . . and there was magic.

Colombia is often thought of as the home of magical realism. And while we always say *Encanto* is not *true* magical realism, it is absolutely inspired by the great literary traditions of writers like Gabriel García Márquez, Isabel Allende, and Jorge Luis Borges, among many others. Their stories aren't fantasy, but reality as told through a unique lens: heightened moments and emotions combined to invoke a feeling, to explain a complicated world, to deal with a painful past. Some of these moments are spectacular . . . while many others are treated as commonplace. To tell the story of *Encanto,* we immersed ourselves and tried to learn from the greats, both past and present.

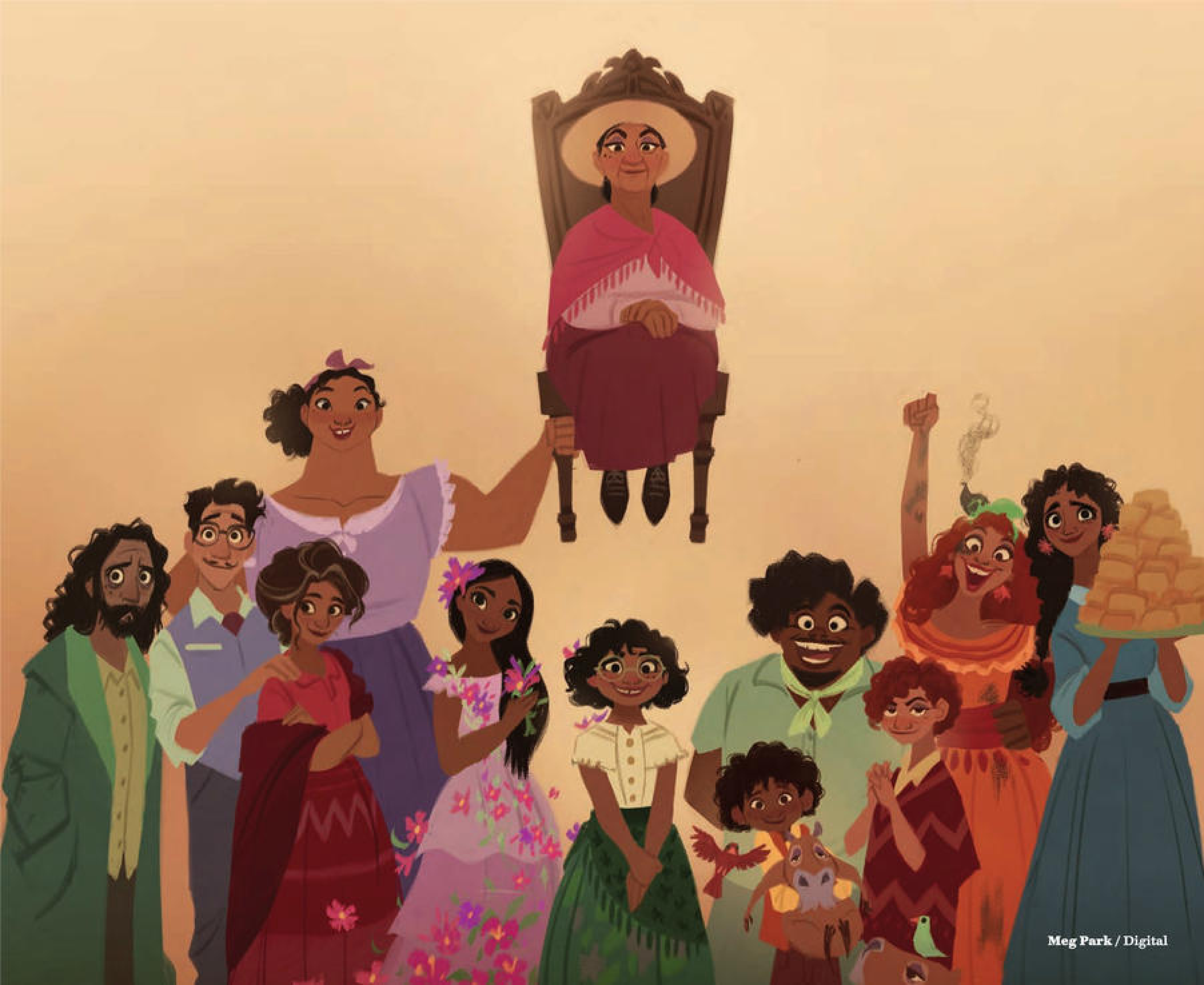
The most elusive question left to answer, even as of the writing of this book, was: What would this movie look like? How would we translate these ideas, this world, these characters, this family, to the screen? Well, our answer was simple: assemble the very best artists, and animators, and lighters, and engineers, and cinematographers, and effects geniuses, and storytellers, and consultants, and actors, and choreographers, and musicians, and producers, and production staff on the planet. Their unbridled creativity, their unique perspectives, their unwavering care, and their own families' stories are what you will find in every image that follows.

Within these pages we wanted to celebrate our journey. We wanted to share our process, to show how a kernel of an idea can spark a character, how a sketch can bloom into song, how one image can unlock an entire world. Ours is not a linear filmmaking process, we don't see the finish line until we've crossed it. The best idea one day, is in the garbage the next . . . and sometimes, three years later, it crawls its way out of the dumpster and becomes the missing piece we never knew we needed. Or not. But in one way or another, we are all putting ourselves on the page, we are drawing our lives on the screen. We are opening up and sharing who we are, and for a film about perspective, we needed as many points of view, as many different experiences as possible. We were so lucky to have a crew, a community, a family that cared enough to let us see the world through their eyes.

Five years is a long time. 2016 to 2021 felt like a century. Never did we think we would make a movie about a home, from our actual homes. Never did we think we'd see such a need for perspective in a world so unable to see beyond its own limited view. But like a family, we grew up together during the making of this movie. Babies were born, loved ones were lost. We laughed together, we fought with each other, we shed tears of happiness and sorrow, we helped one another, we tried to hear each other, and ultimately, like with every family, we probably all remember it a little differently.

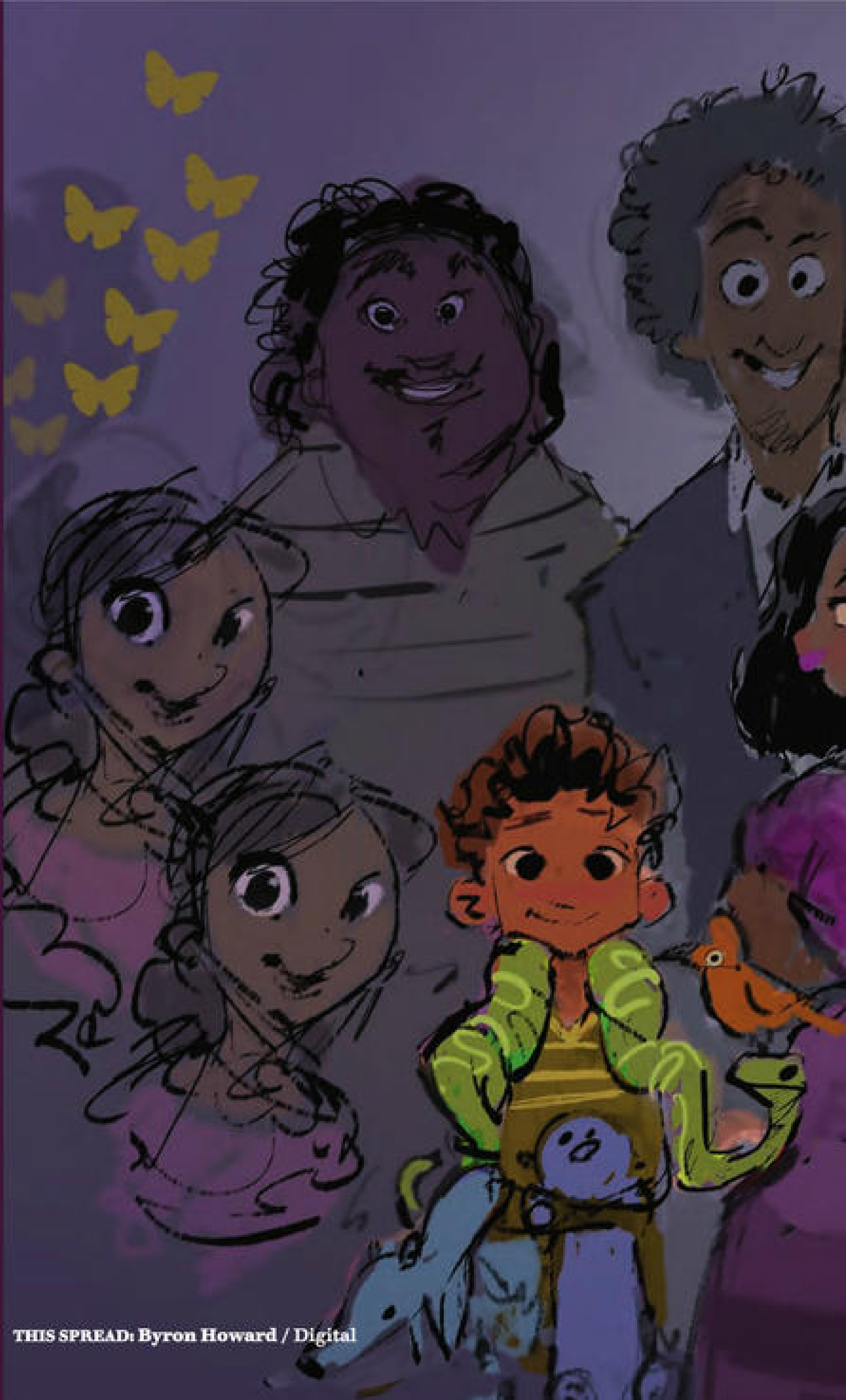
The Madrigal family was blessed with a miracle. The family who created *Encanto,* was ours.

Jared Bush, Byron Howard, Charise Castro Smith



Meg Park / Digital

IT TAKES A FAMILY TO MAKE A FAMILY



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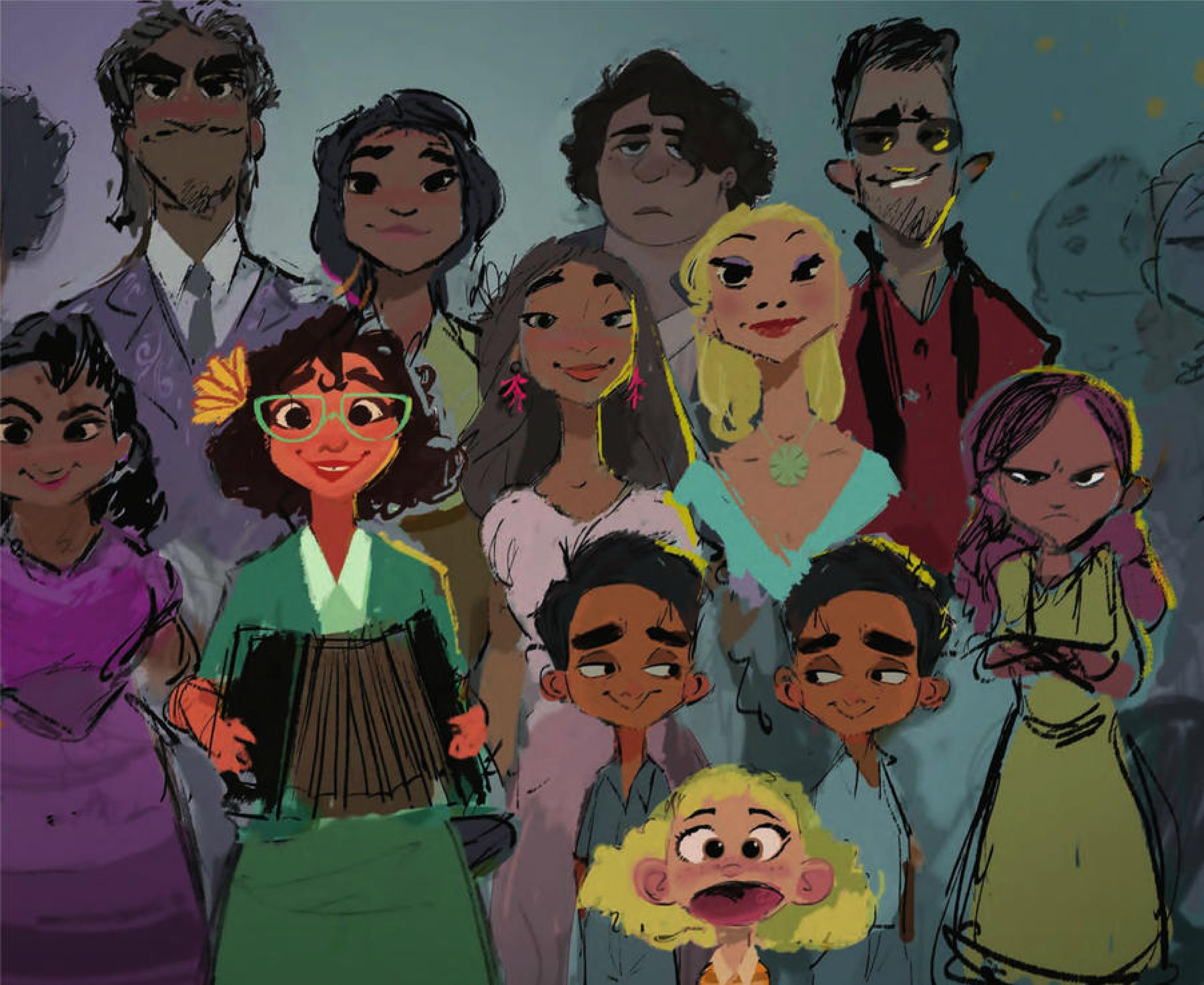


A Family of Inspiration

"OUR BELOVED COLOMBIA IS KNOWN AS a crossroad of cultures, a place with people of Indigenous, African, and European descent. Latin America is so diverse but sadly often homogenized in the media. By setting a film of this magnitude there, you have the opportunity to show all the cultural and natural richness of our country." That was the biggest wish made by Juan Rendon and Natalie Osma, the Colombian filmmakers and producers that Byron Howard and Jared Bush met while making a documentary about their previous film together, *Zootopia*.

Byron Howard and **Jared Bush**

Howard and Bush had recently gone back into development on their next film together, and were excited to collaborate with Lin-Manuel Miranda to make Walt Disney Animation Studios' take on a Latin American musical. Together with consultants including Rendon and Osma, they embarked on a journey of discovery to learn more about Colombia and how best to reflect the country's culture and environments on the big screen.

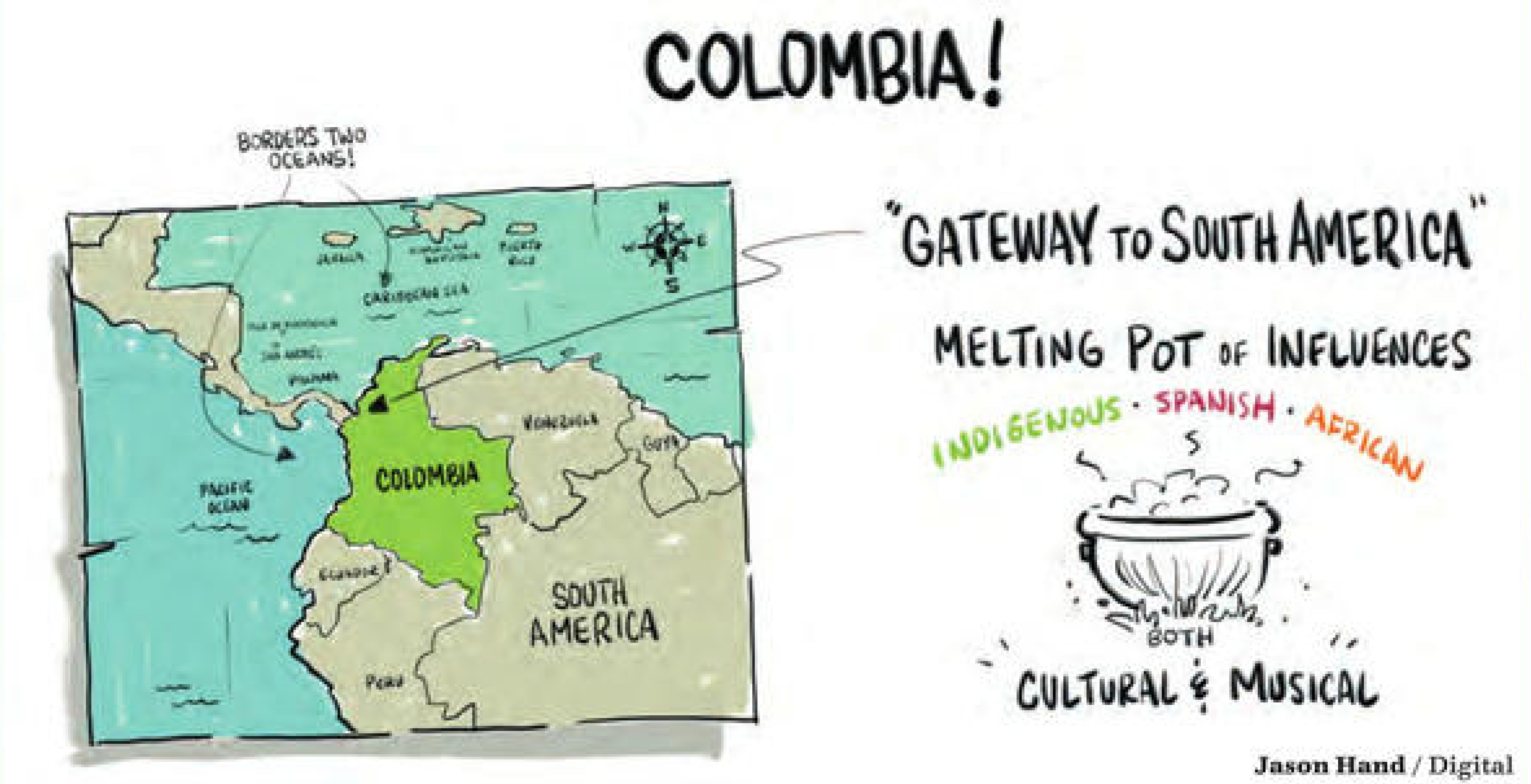
After thoroughly exploring the local resources near Disney's Burbank studio, Howard and Bush set off to Colombia to see and feel the culture for themselves. "You have to experience the different regions

Photographs by **Jared Bush, Bryan Davidson,** and **Byron Howard**

of our country because each one is so different," say Rendon and Osma, who accompanied the filmmakers for portions of the trip. "Colombia can be divided into five completely different regions: the Caribbean and Pacific coasts, the Andes mountain range, the plains, and the Amazon rainforest. It was important to show that range in the film." In pursuit of this goal, the filmmakers traveled to grand cities such as Bogotá and Cartagena, to endearing small towns like Barichara, Salento, and Palenque, and stunning natural landmarks like the Cocora Valley.

Along the way, they met local Colombians and engaged in extended conversations about what they would like to see in a film like this. One particular highlight was their Barichara tour guide, Alejandra Espinosa, who also happens to be a published author and Colombian culture aficionado. "You have it all wrong!" she told them, after the filmmakers had shown her early sketches of their family story where the father was the central figure. "You can't tell the story of a patriarchy in Colombia; women are in charge here."

Lin-Manuel and his father Luis Miranda, a longtime advocate for the Latin American community, also joined Howard and Bush on the trip. A standout musical moment for the team was with a group of people playing their traditional drums in Palenque, a


COLOMBIA!
BORDERS TWO OCEANS!
JAMAICA
PUERTO RICO
CARIBBEAN SEA
SAN ANDRÉS
PANAMA
N
E
S
VENEZUELA
GUYANA
PACIFIC OCEAN
COLOMBIA
ECUADOR
PERU
SOUTH AMERICA
"GATEWAY TO SOUTH AMERICA"
MELTING POT OF INFLUENCES
INDIGENOUS · SPANISH · AFRICAN
BOTH
CULTURAL & MUSICAL

Jason Hand / Digital

place known for its population of African descent and for being the first "free town" of the Americas. In Barichara they joined a session of traditional Colombian tiple guitar players, which Howard enjoyed so much that he immediately bought a tiple of his own.

After the trip was over, the work continued, and the people of Colombia remained a consistent part of the film's development. Professor of plant biology Felipe Zapata met with the team to discuss the variety of Colombian orchids and the many different rainforests of the region; architects Stefano and Martin Anzellini and Maria Inés Garcia-Reyes explained the structure of Colombian towns and houses; anthropologists Andrés Góngora and Sara Zamora shared traditional regional costumes and symbology; and Edna Liliana Valencia Murillo, journalist and activist, helped in the authentic representation of the film's Afro-Colombian characters like Félix, Antonio, Camilo, and Dolores.

While this immersion and education was important to shaping the look and feel of *Encanto*'s homage to Colombia, it also brought a new energy to the emotional heart of the story: the importance of family. "I come from a very big extended Italian family," says Howard, "and I had always wanted to tell a story about that experience."

Juan Rendon and **Natalie Osma**

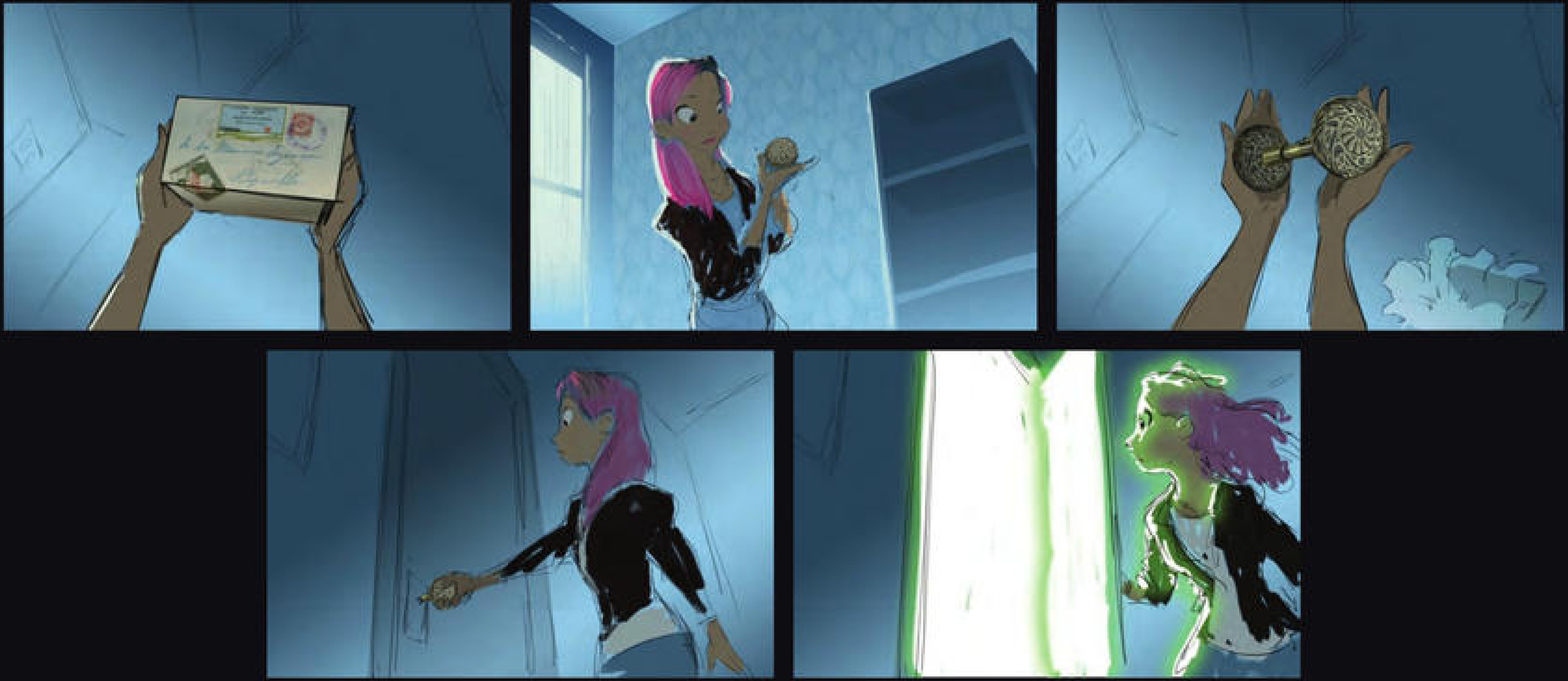
In exploring the family dynamic and themes at the core of their film, Bush also looked to his own family history: "My older sister and I were talking about growing up, and I described how supportive my parents were of me following my Hollywood dreams. I was shocked when she shared that her experience was quite different–that she had always felt pressured by our parents into excelling at gymnastics instead of exploring other interests she loved. We just had very different perspectives, and we had never shared them." Prompted by this discovery, Bush shaped the story of *Encanto* around the complexity of perspective within a family, and the very human feeling of not being heard by the ones who love us most—a feeling reflected in the film's leading character, Mirabel.

As the film was finding its heroine in Mirabel, Howard and Bush also found a new partner to help them tell the story, Co-Writer and Co-Director Charise Castro Smith. "For me, getting the call from Byron and Jared to do this project was such an unexpected and amazing gift," says Castro Smith. "The potential of this film was so moving to me, mainly because of the characters we were representing. The idea of putting people that are not often represented up on screen for the world to see just felt momentous. It wasn't even a question of if I wanted to be a part of it; I had to be a part of it."

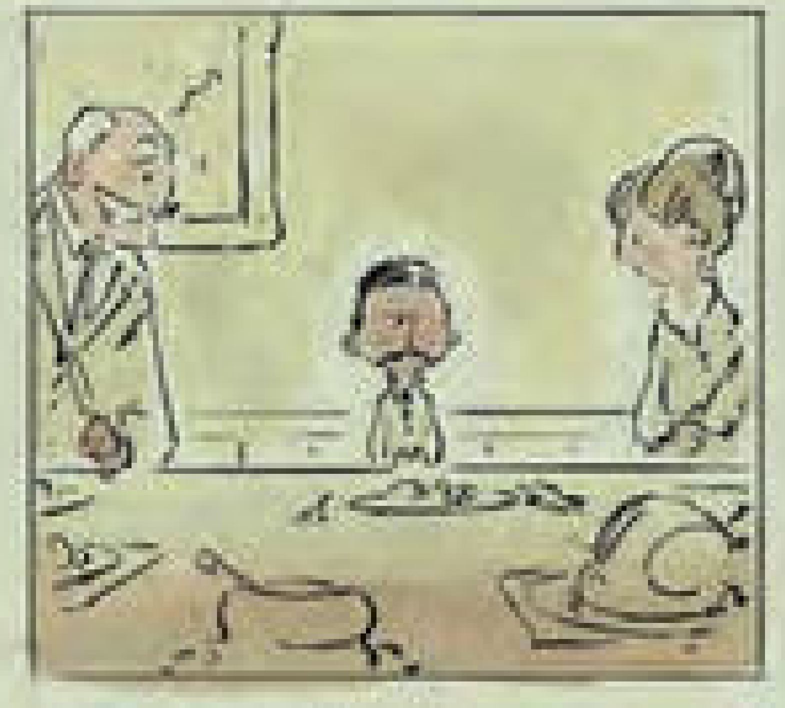
Once Producers Clark Spencer and Yvett Merino joined, the core team was complete. This cross-section of inspiration close to home and the richness of Colombia's culture and people continued to set the tone for *Encanto*. As the film moved into design and production, the love of family and Colombia always remained at its core.

Alejandra Espinosa

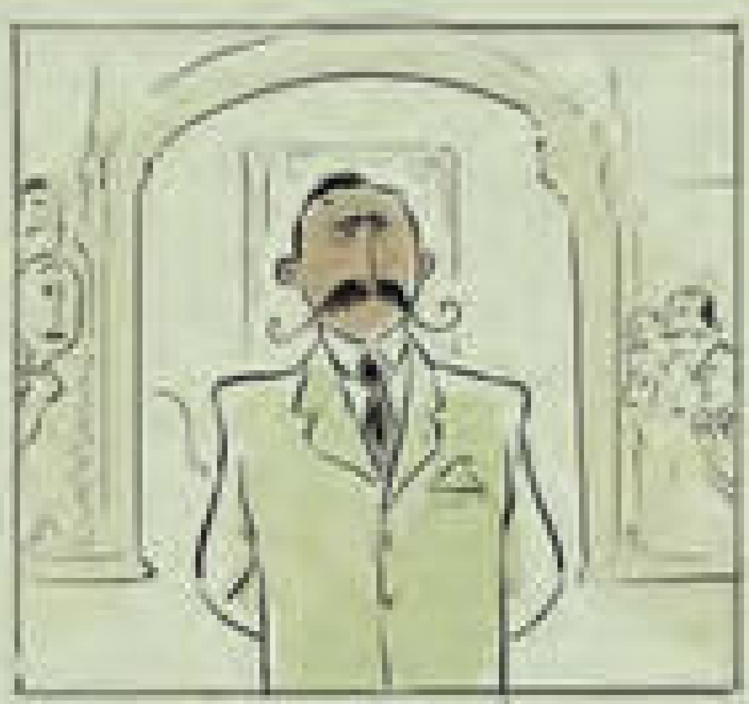
Photographs by **Byron Howard** and **Jared Bush**



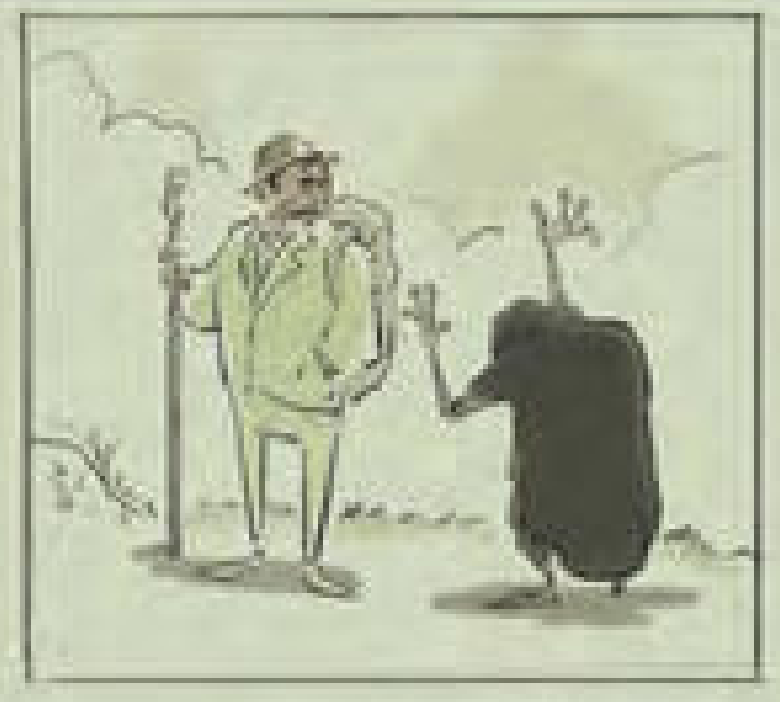
Byron Howard / Digital



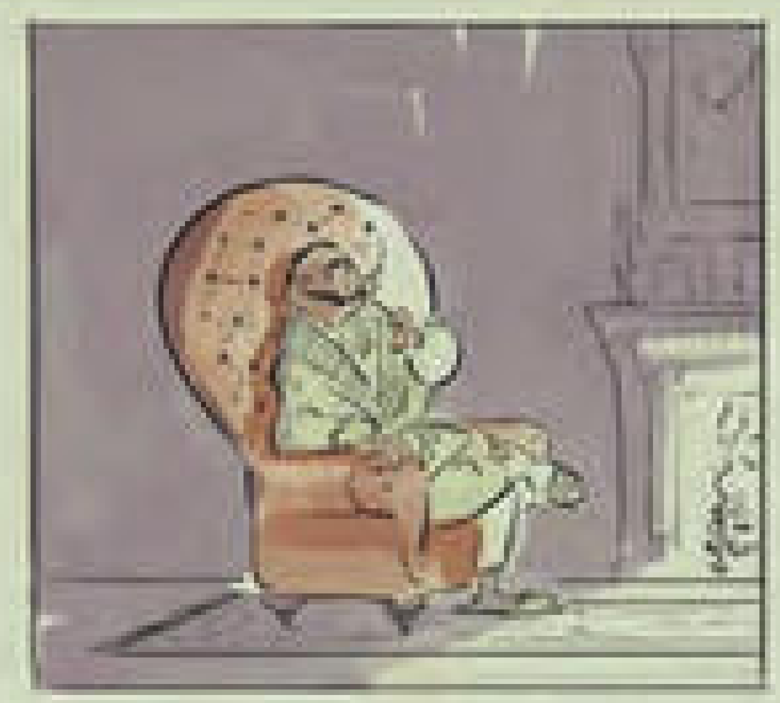
By age four he had grown a moustache
by the sheer force of his will.



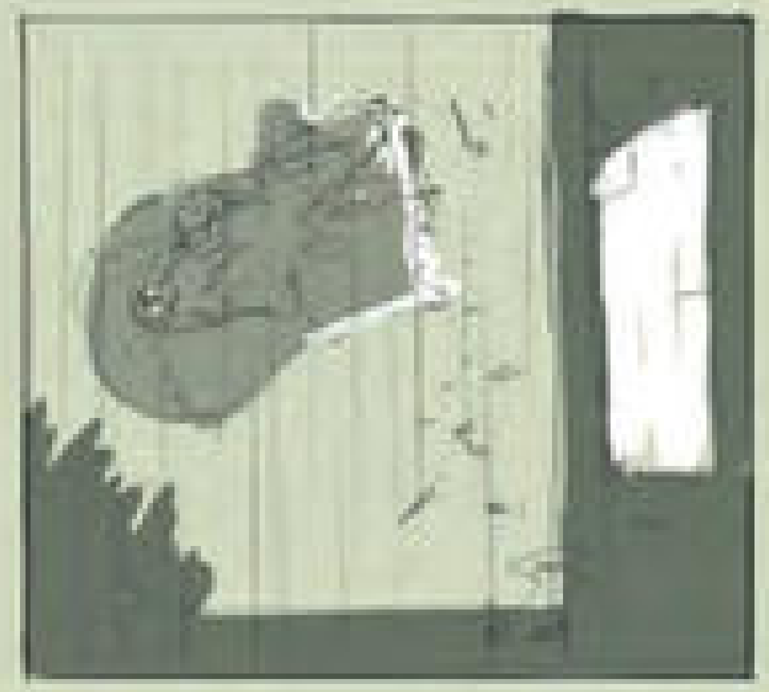
By his twenties, the moustache
was resplendent.



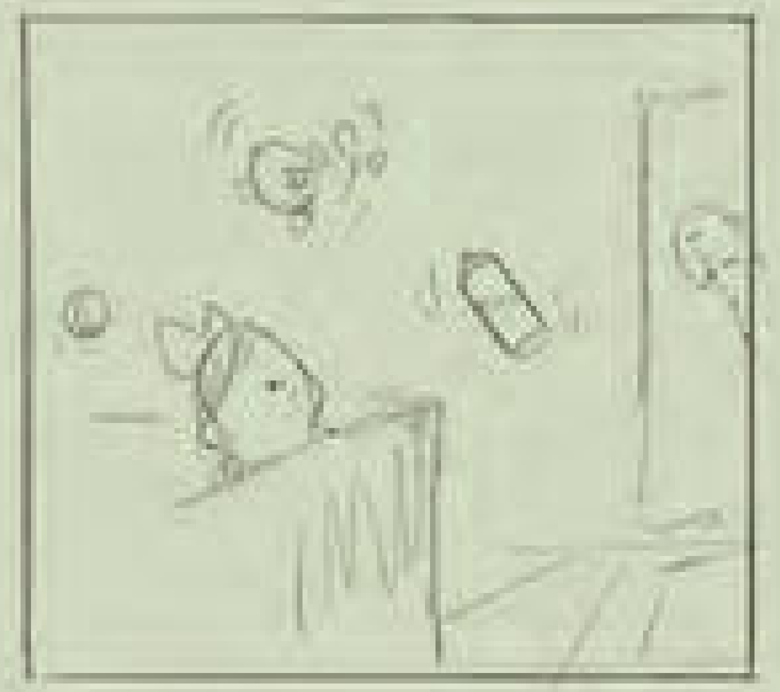
He was warned by
a mysterious woman not to
build a house there.



On the first night in his home, it was clear to Agustin
that he, as always, had acted wisely.



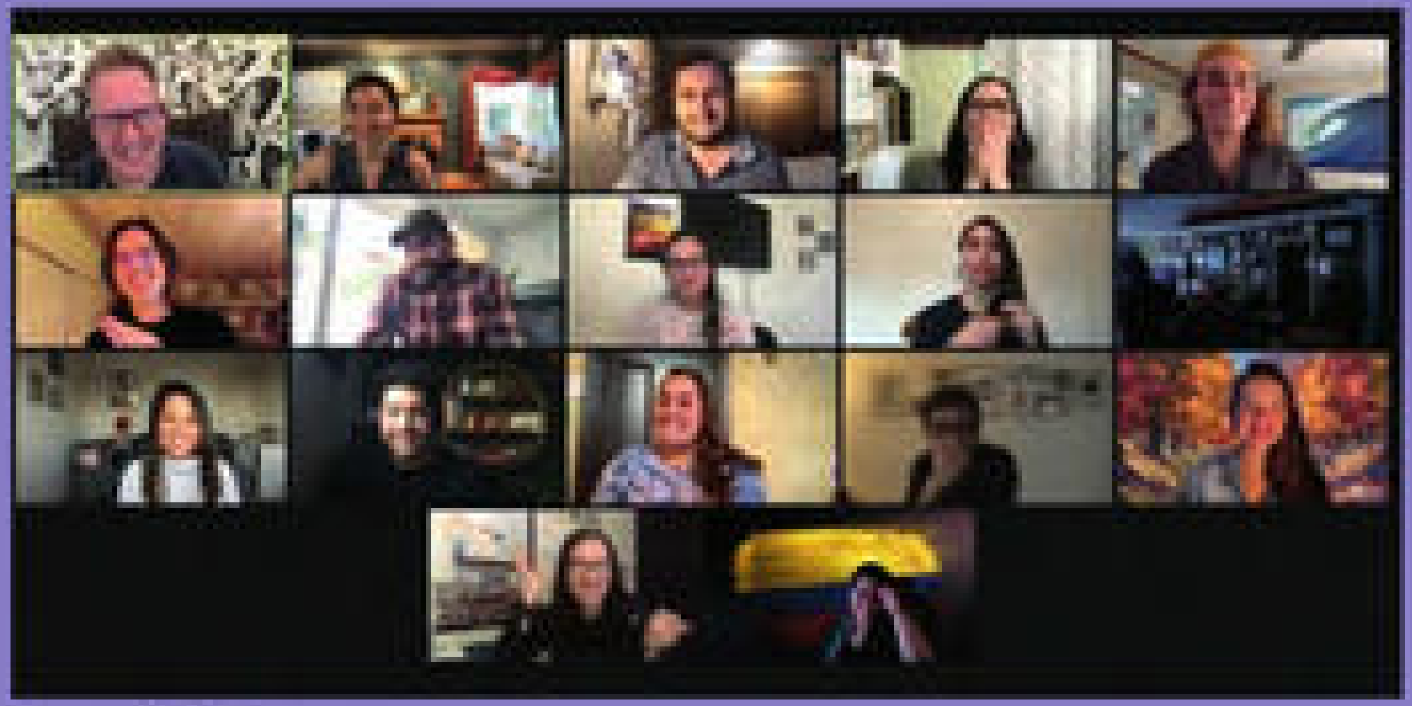
The house did not agree.



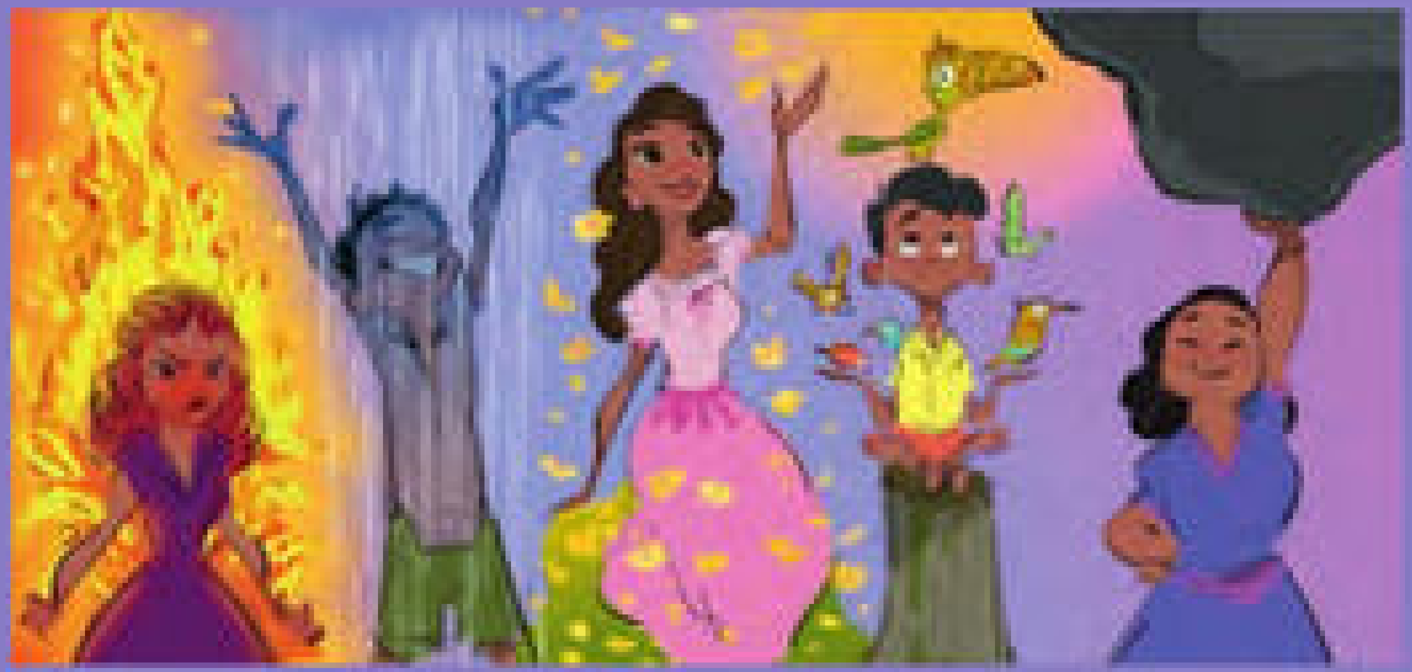
Each child in turn discovered that they
had been given a special talent.

"Early on we explored many different versions of what the story could be, even before the character of Mirabel was born. In one version, we had a young woman receive a magical doorknob, transporting her to an unexpected world. In a different version, Agustín was a patriarch who found the Encanto where he builds the magical home."—Byron Howard, Director

A Family of Collaboration



Familia Group



Byron Howard / Digital

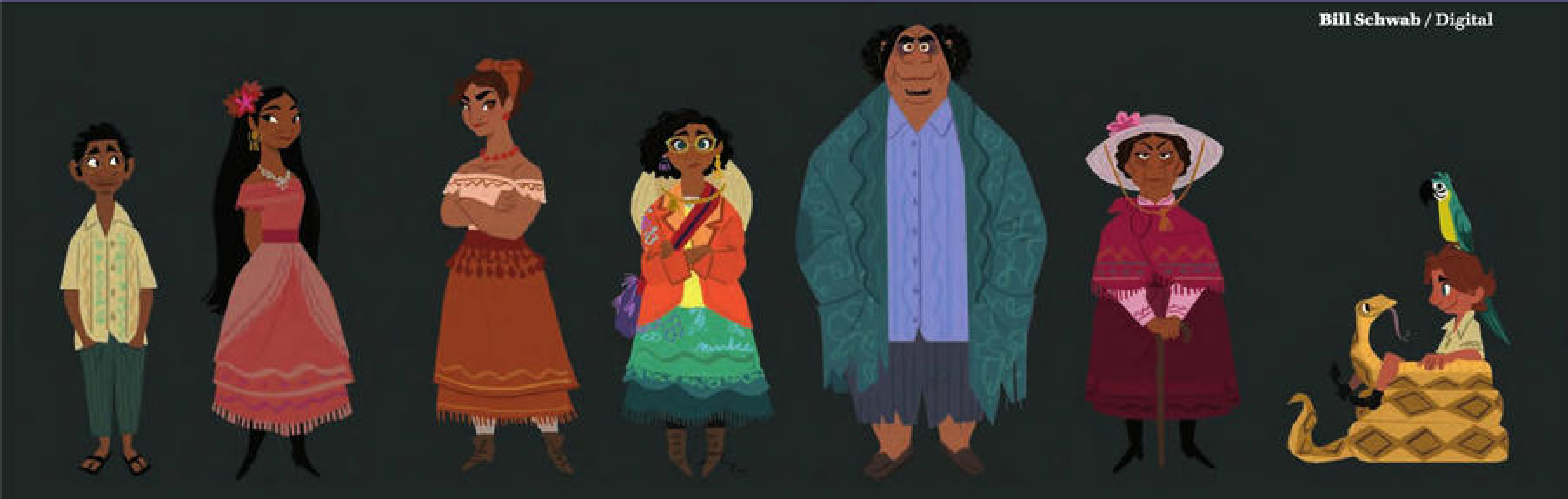
IN THE EARLY DAYS OF THE WALT DISNEY Animation Studios, Walt Disney himself outlined the concept of "plussing": that every project can be improved upon by each hand that touches it. *Encanto* was no exception in applying this principle, taking the Studio's collaborative nature to heart.

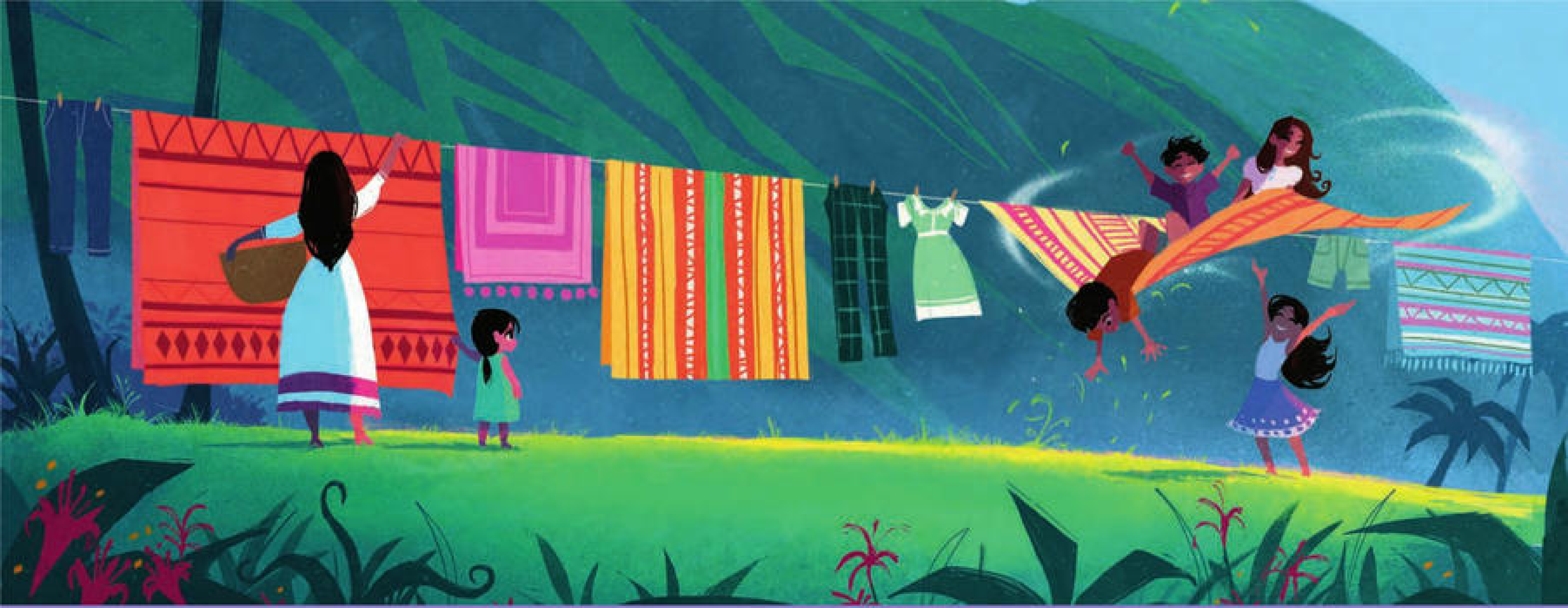
Since the very beginning of the story's development, Byron Howard and Jared Bush looked to the Studio's Latina and Latino employees to bring personal and authentic narratives to their film, forming the "Familia" group. Not only did this group inspire the early core of the film, but they stayed connected throughout development and production, sharing personal stories, giving input on the film, and even throwing their own holiday parties together. Similarly, our Walt Disney Animation Studios' Black Employees group was with us on the journey for the portrayal of our Afro-Colombian characters.

As the story progressed, Howard, Bush, and Castro Smith set the collaborative tone at every team meeting by welcoming as many perspectives as they could into the film's dedicated story room. "From early on, the art and story teams were invited by the directors to be in the room for each other's meetings, allowing for a lot more cross-pollination between departments," Heads of Story Jason Hand and Nancy Kruse recall. "This way, for example, a visual development artist could be inspired by panels drawn by a story artist and create a painting or design to support that idea," adds Meg Park, a visual development artist.

"I wanted to carry on that collaborative spirit established by the directors as part of the process for our art team," says Production Designer Ian Gooding, "so I would invite both character and environment artists to see each other's work during regular

Bill Schwab / Digital

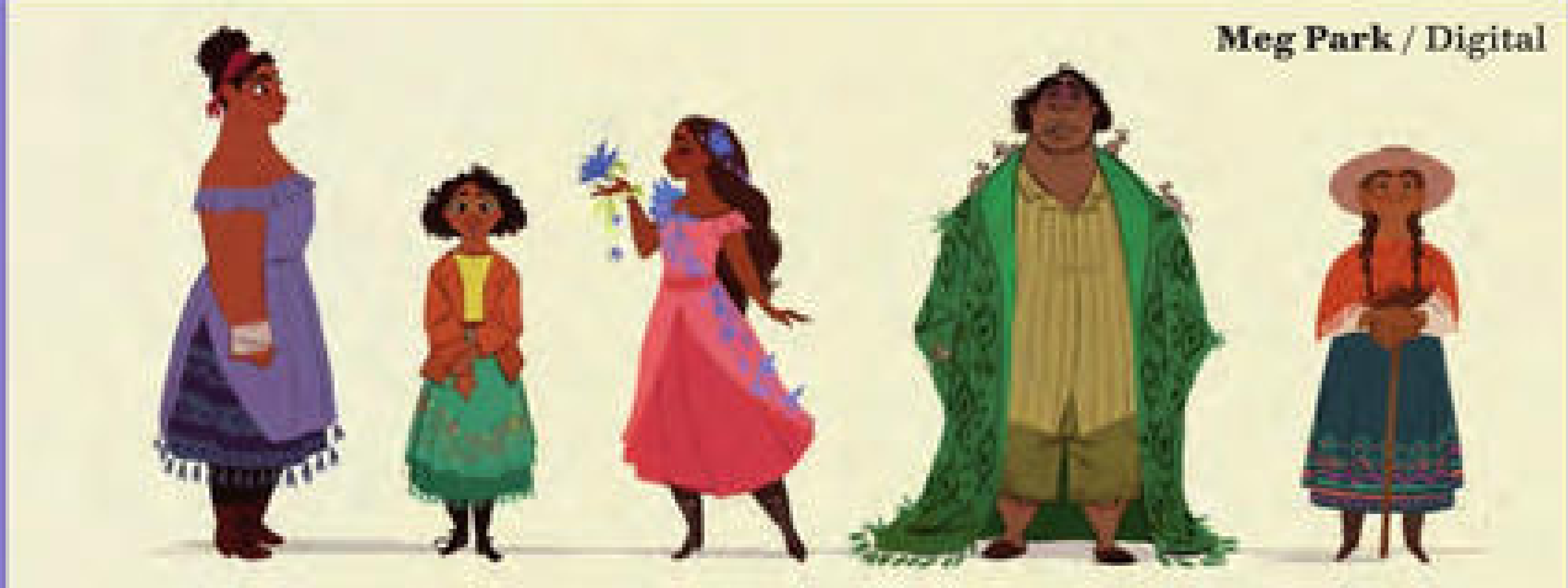




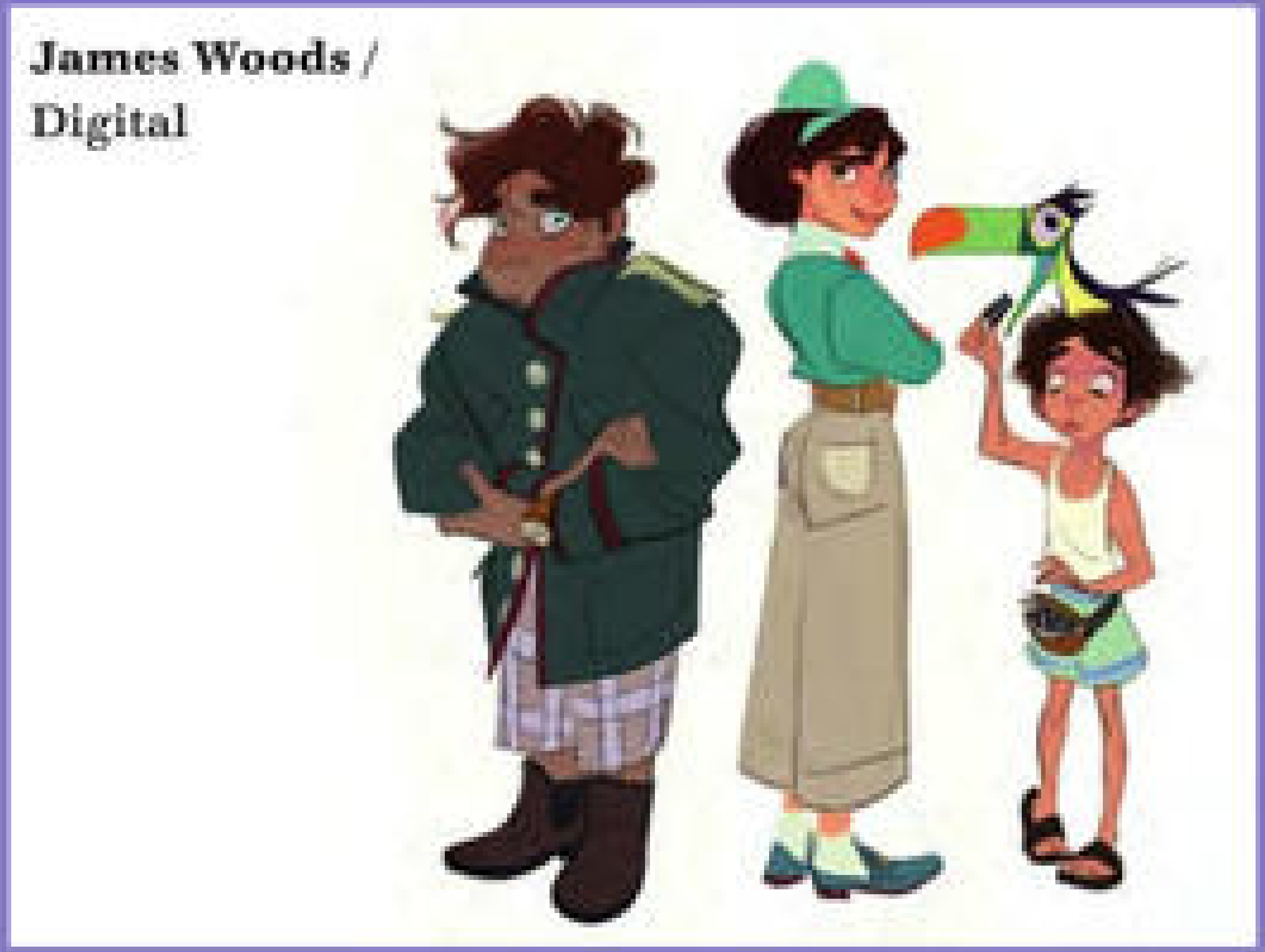
Meg Park / Digital

meetings. This allowed everyone to be on the same page and create a cohesive aesthetic."

This philosophy was also a big part of the character design process, as Art Director for Characters Bill Schwab outlines: "For this particular film, the directors wouldn't have one individual person focus on each character, but would instead assign the same character to different people all at once. Then, we would share our designs with each other, allowing room to play and discover what everyone brought from their own unique point of view."

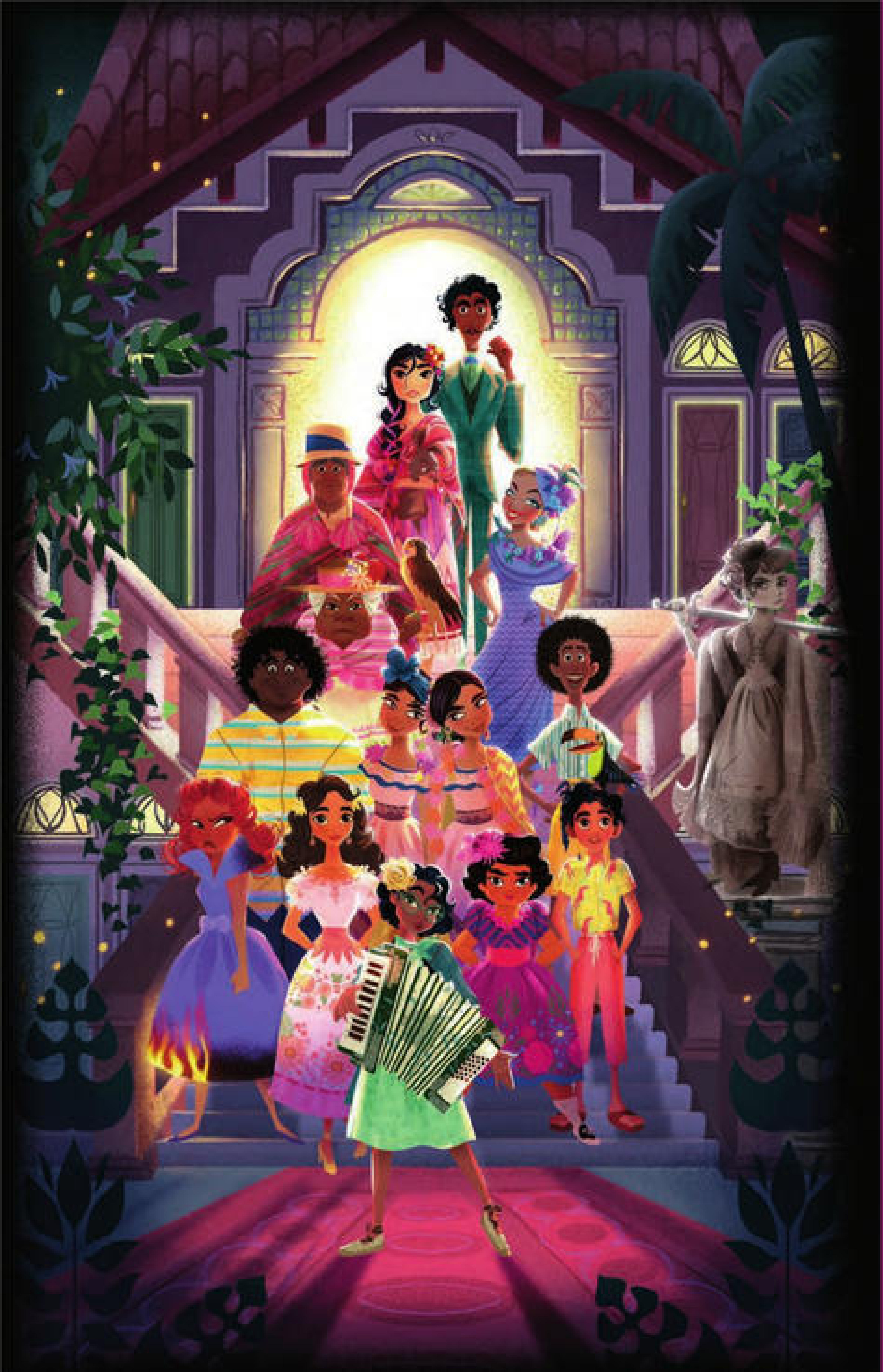


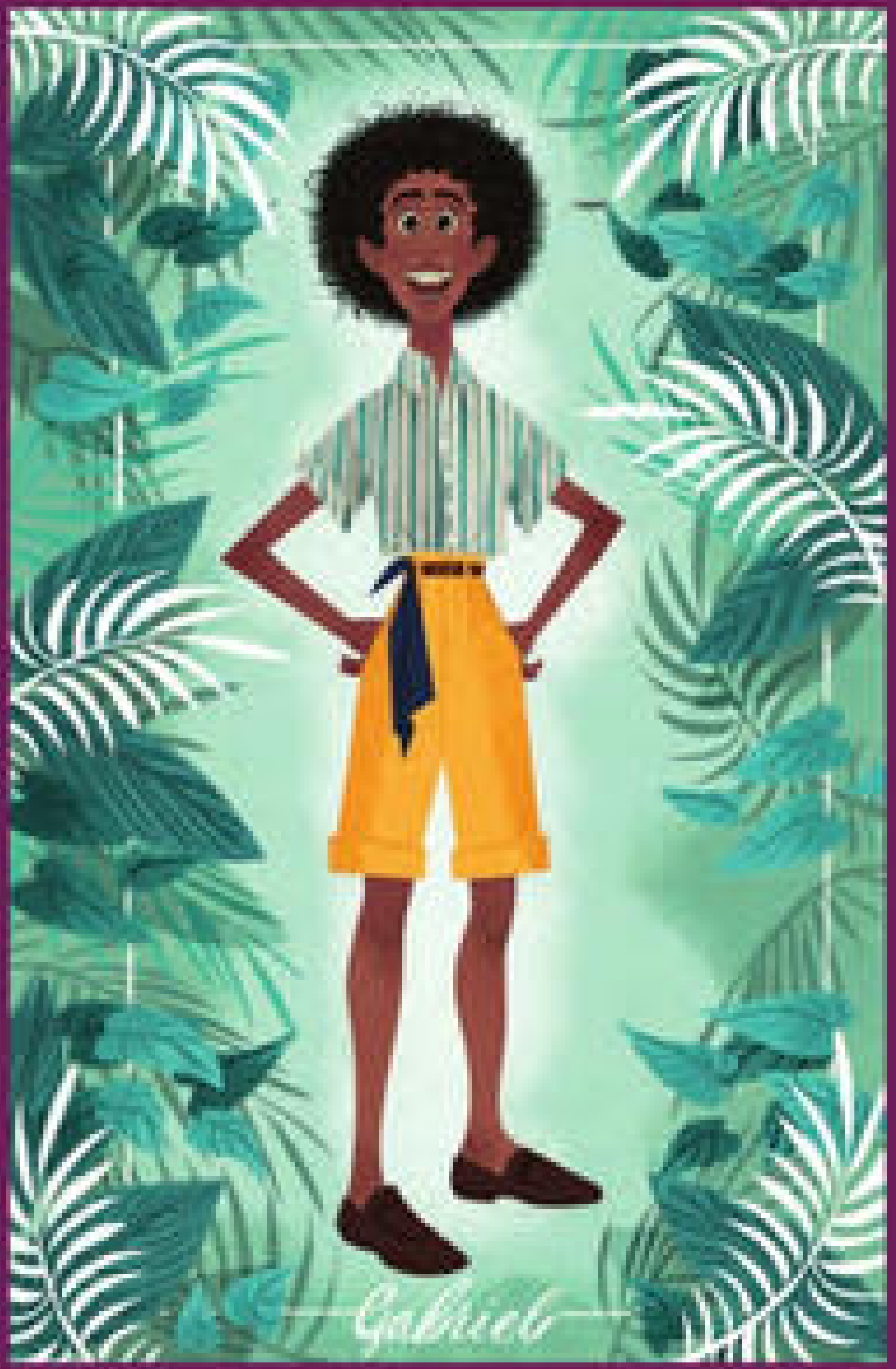
Meg Park / Digital

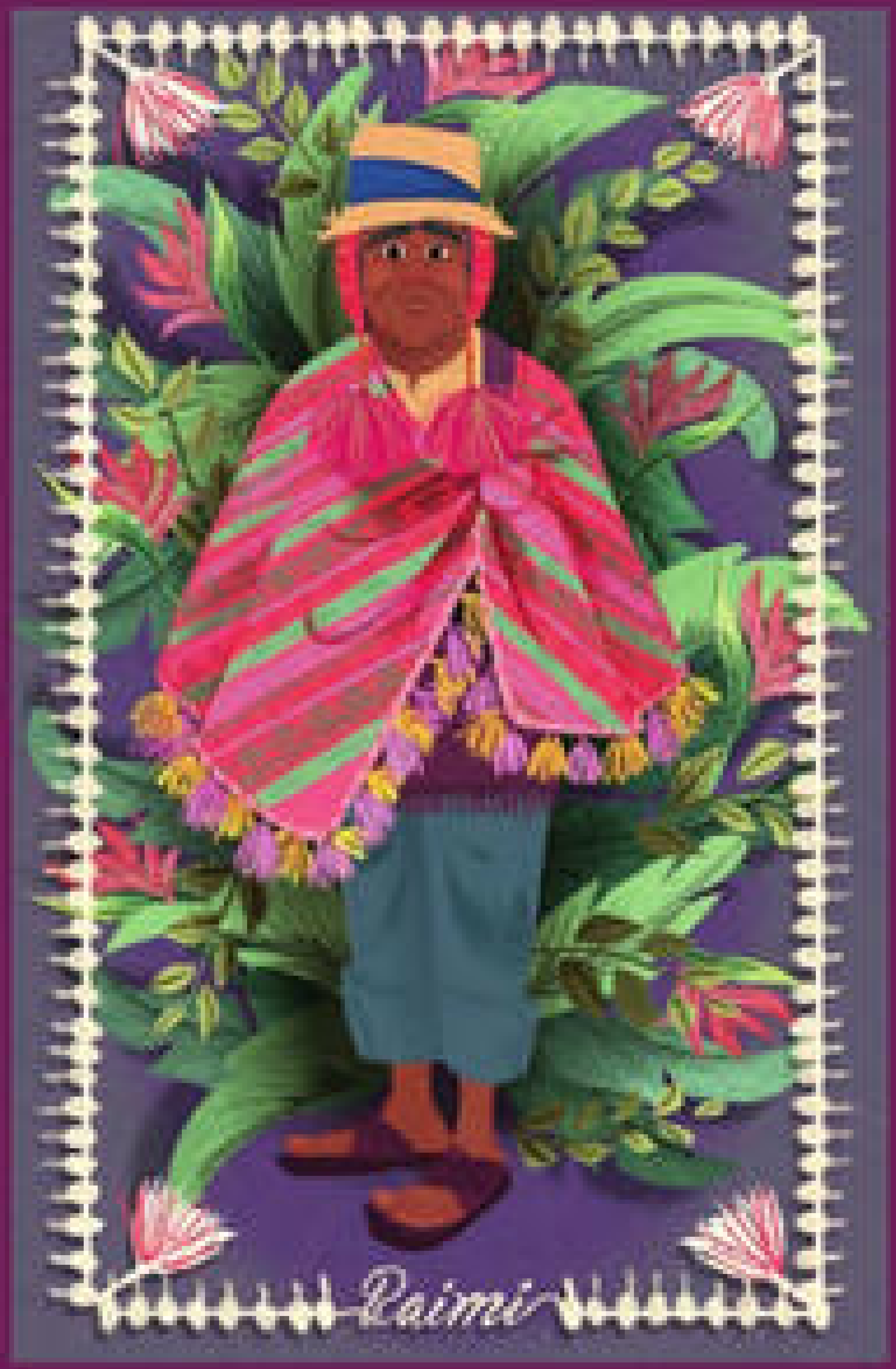


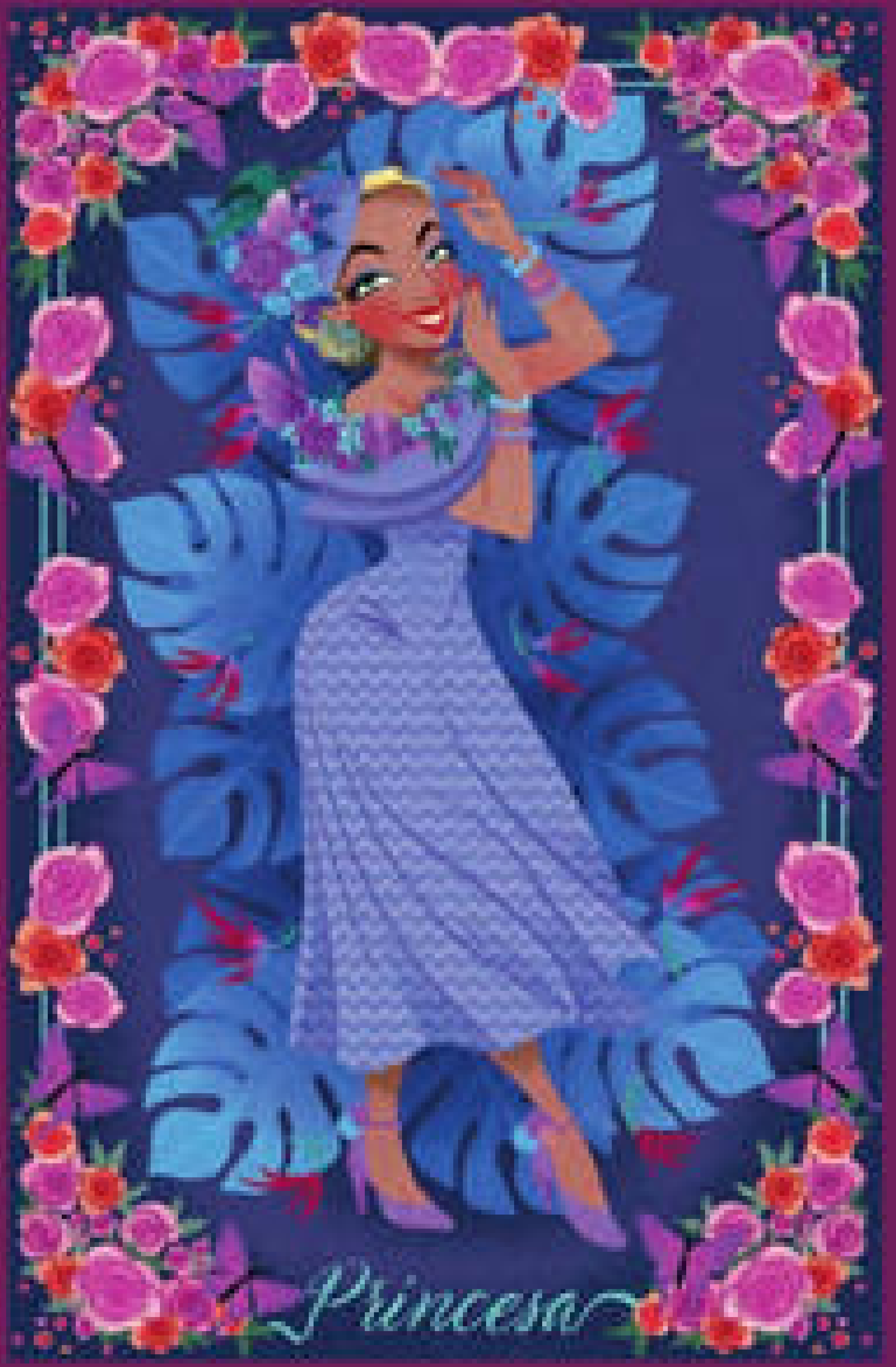
James Woods / Digital

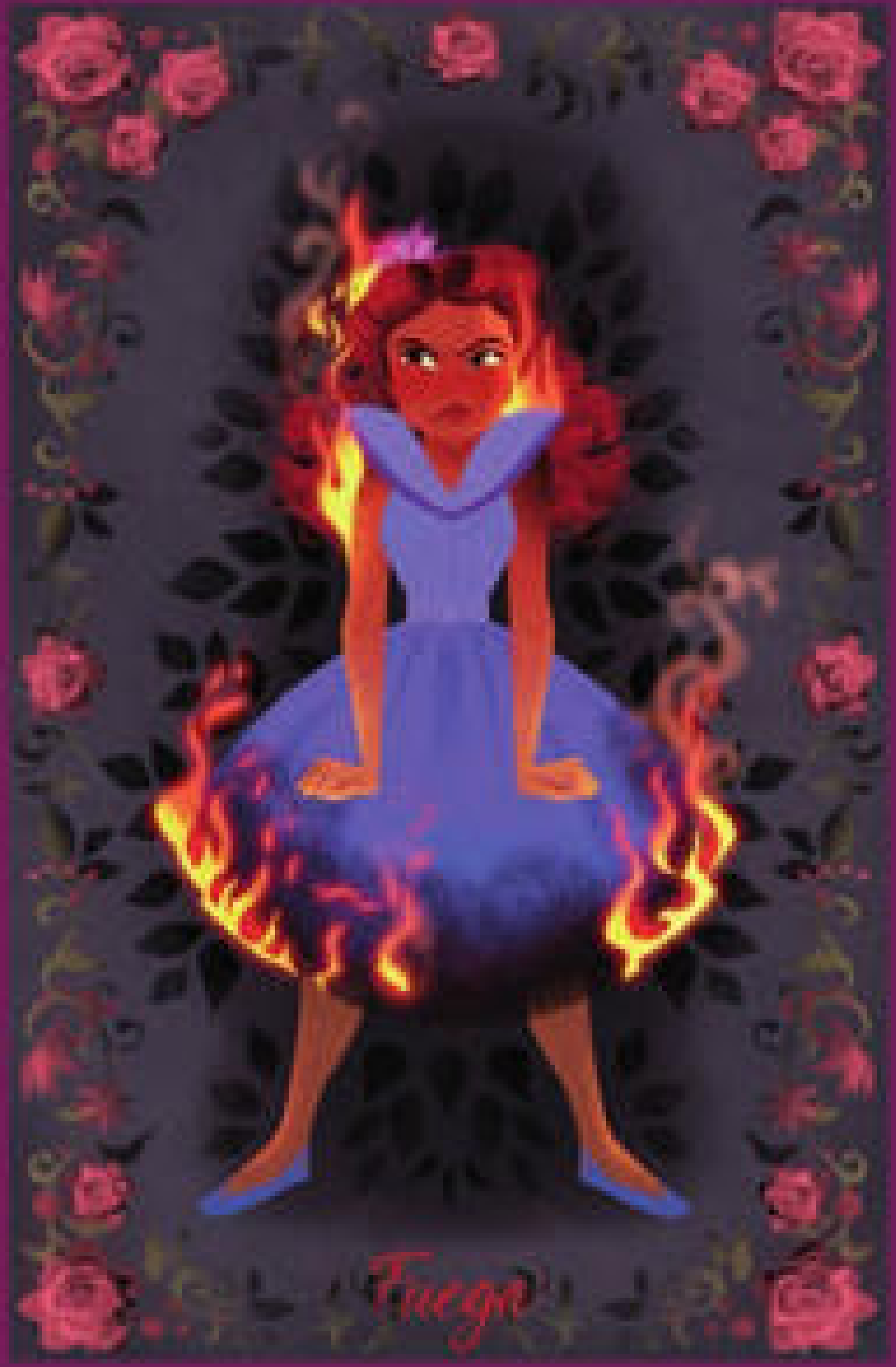
Every department continued this collaborative and additive process down the pipeline to the finished film. "At the end of the day, the goal for each one of us is to make the next department's job easier," says Character Look Development Artist Jose Luis "Weecho" Velasquez, "and if that's the case, we know we did our part."











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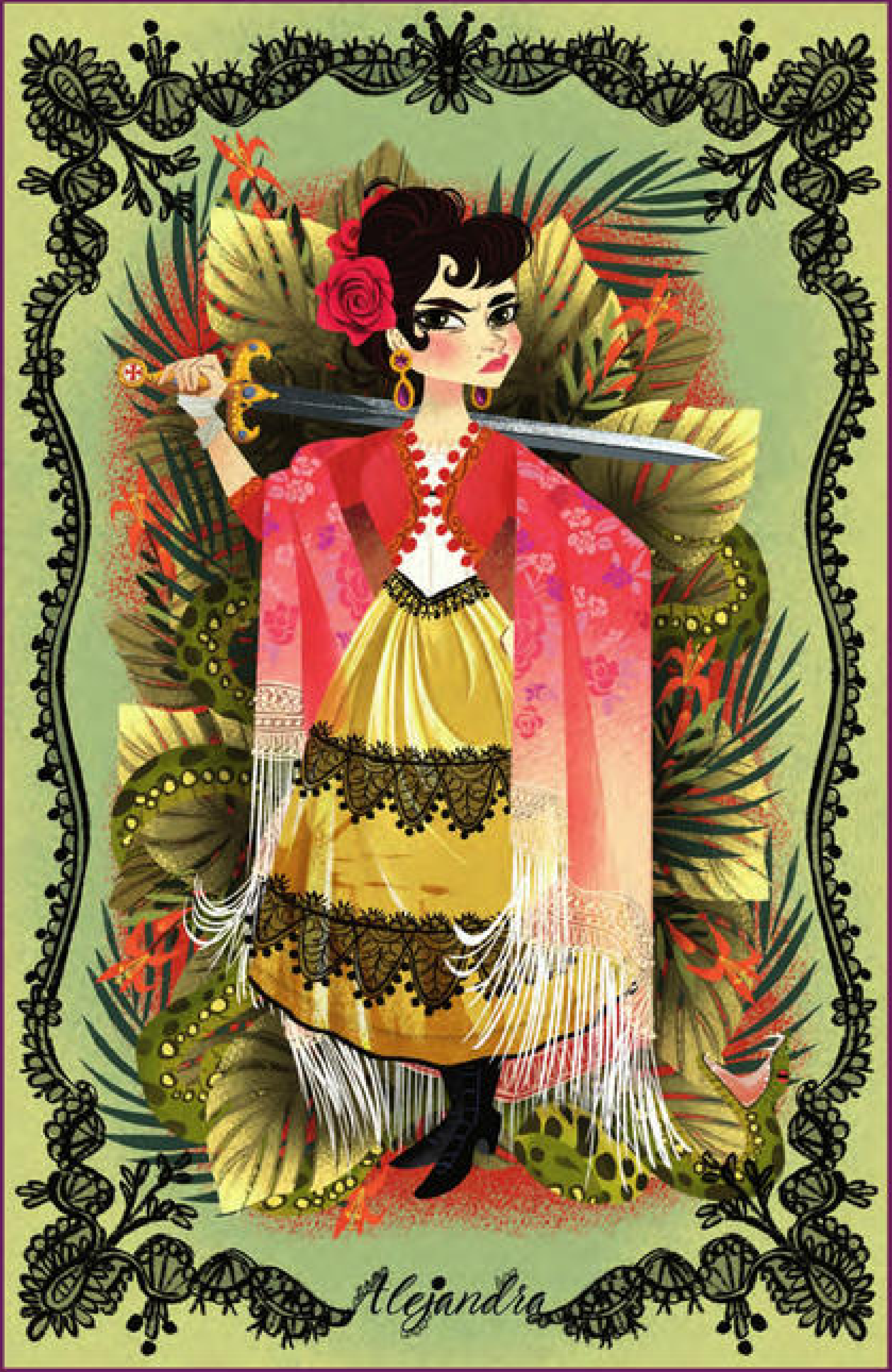
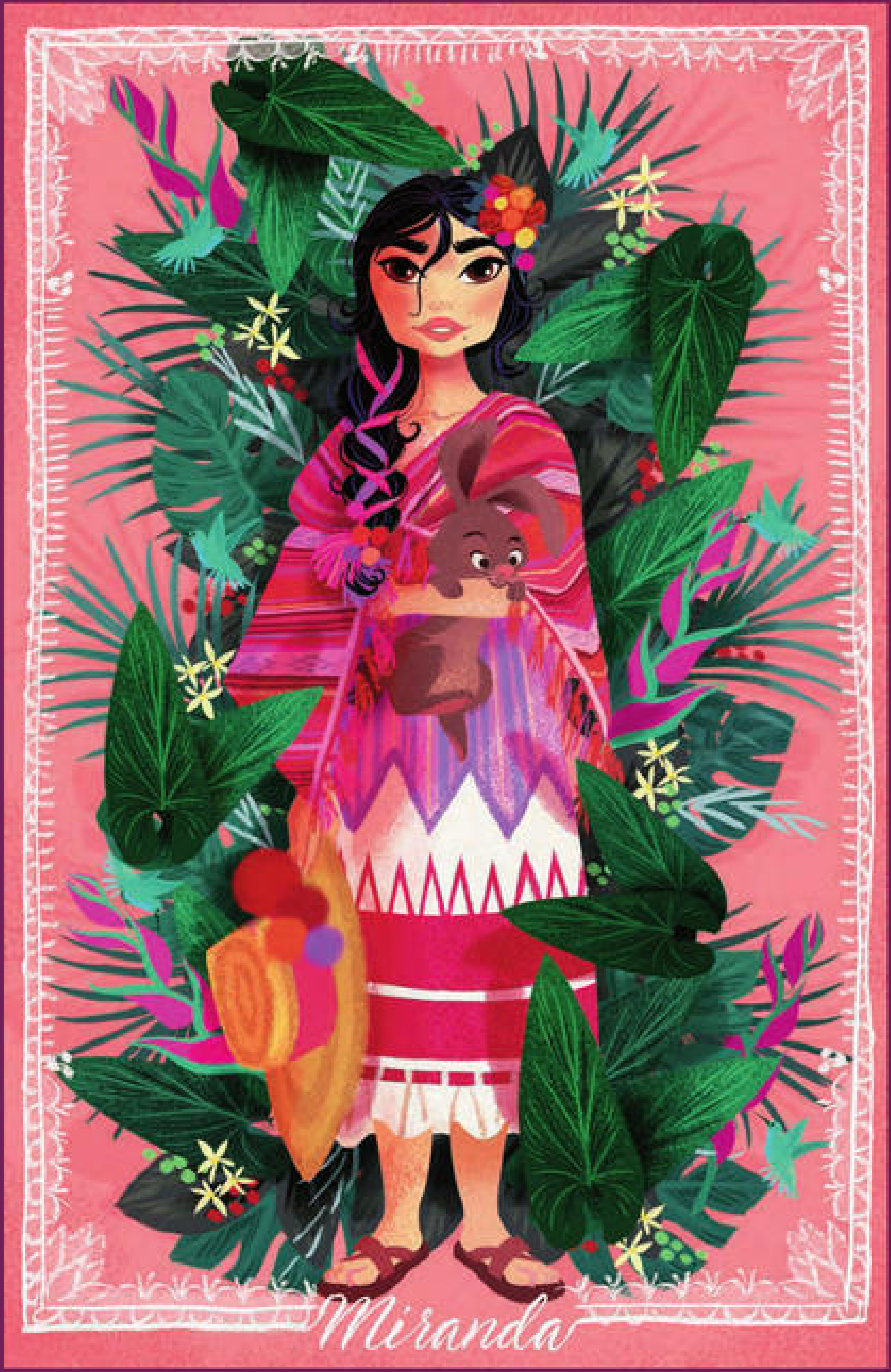
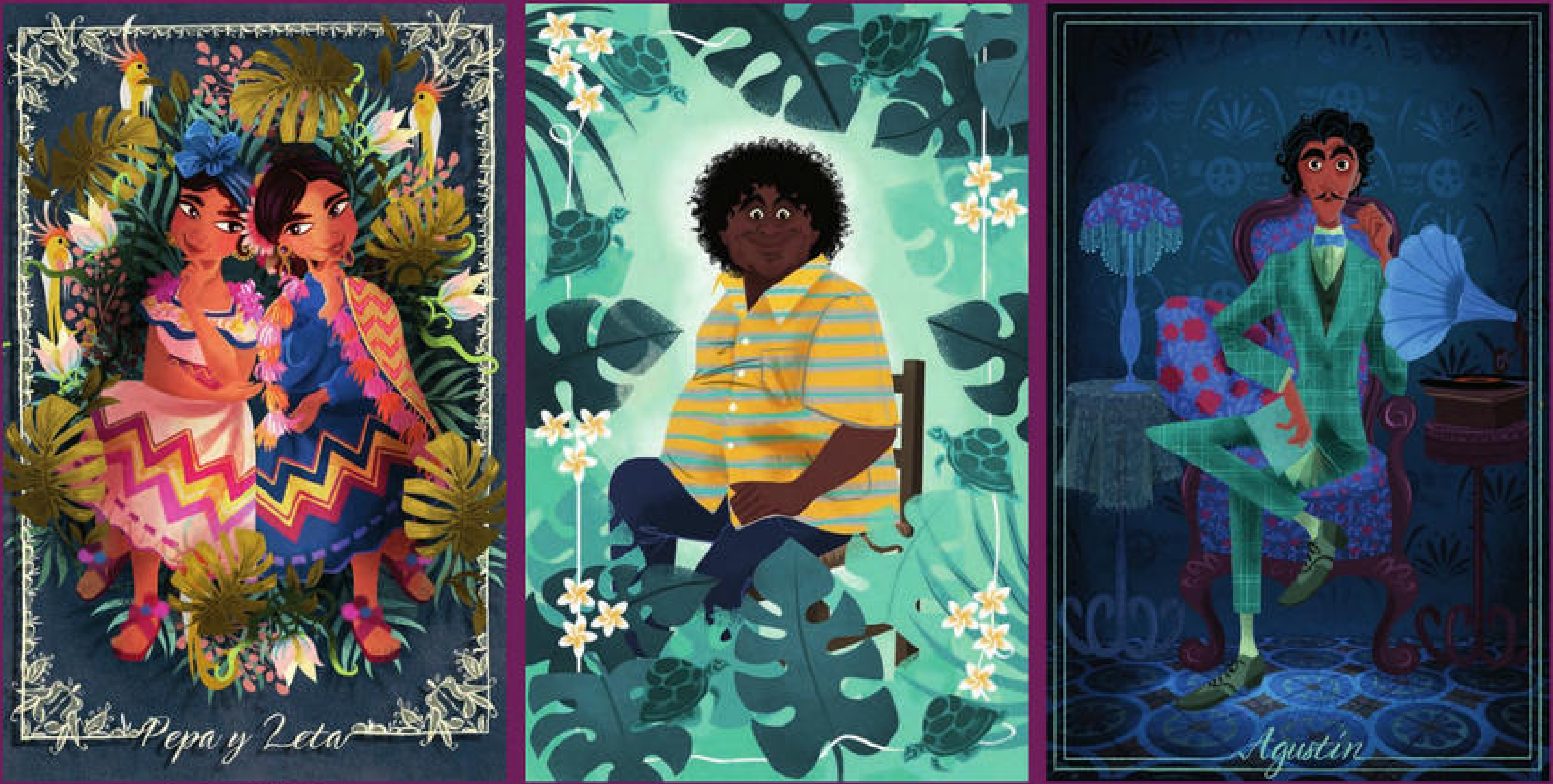
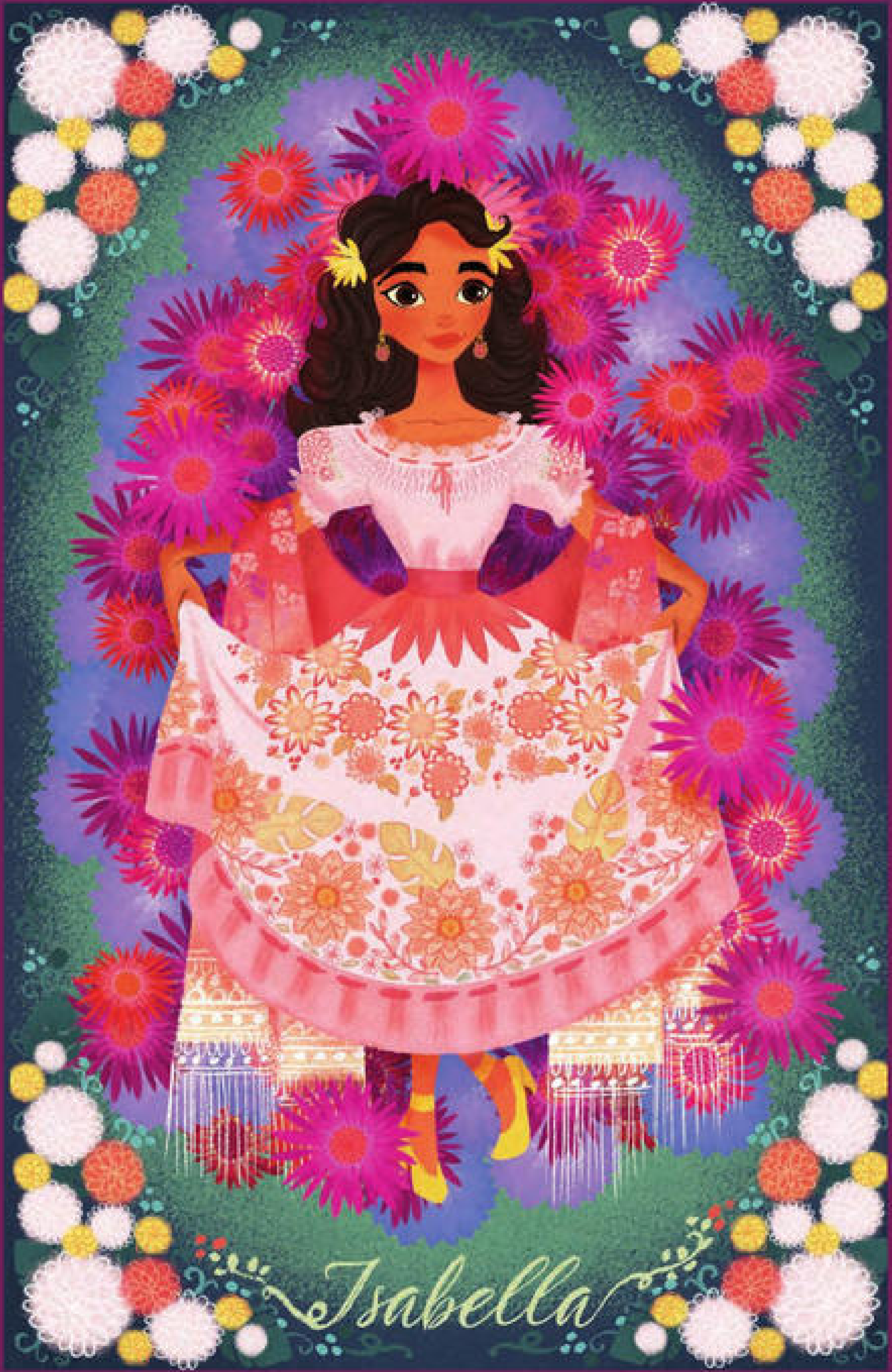

Alejandra

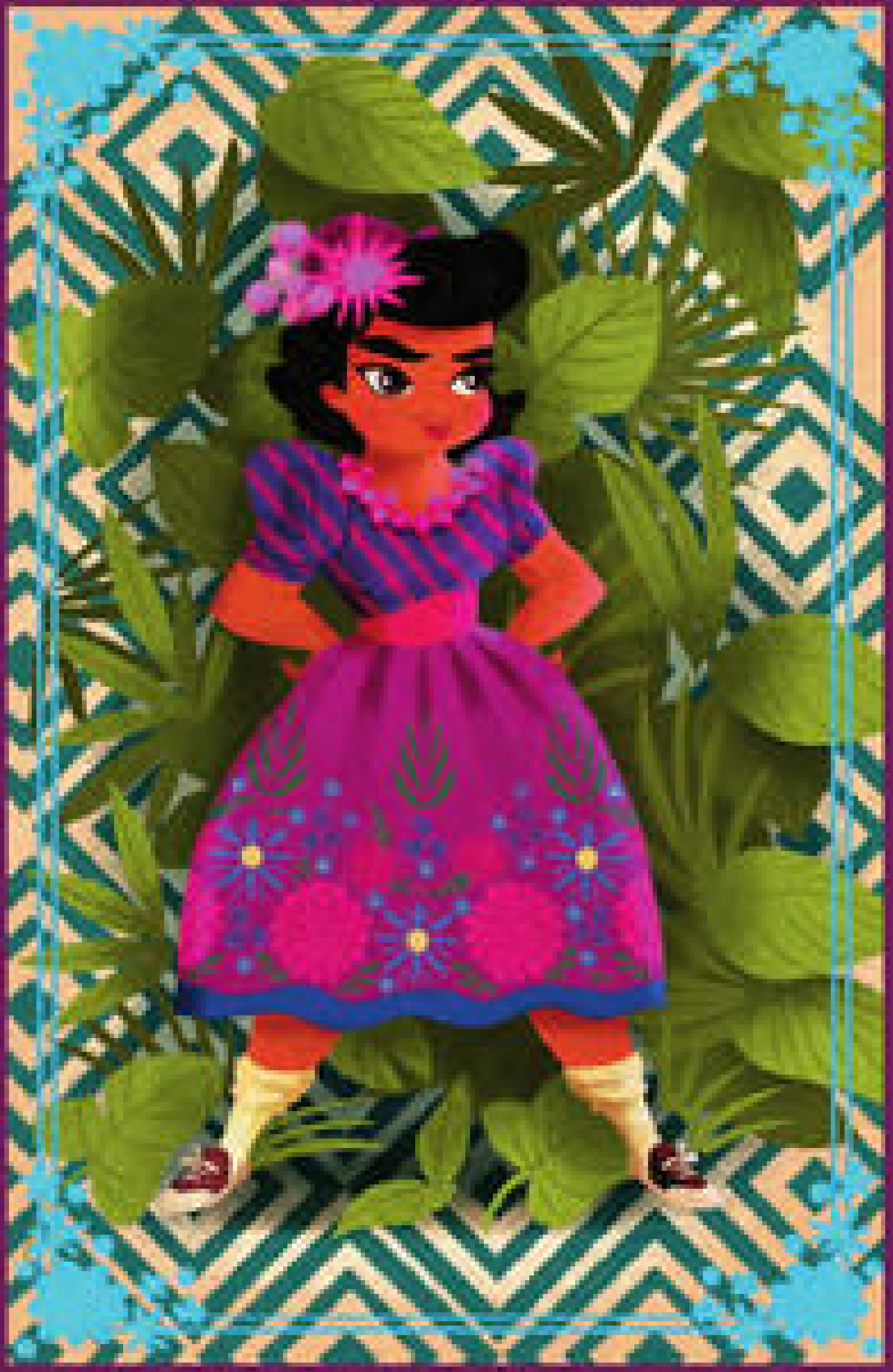

Miranda

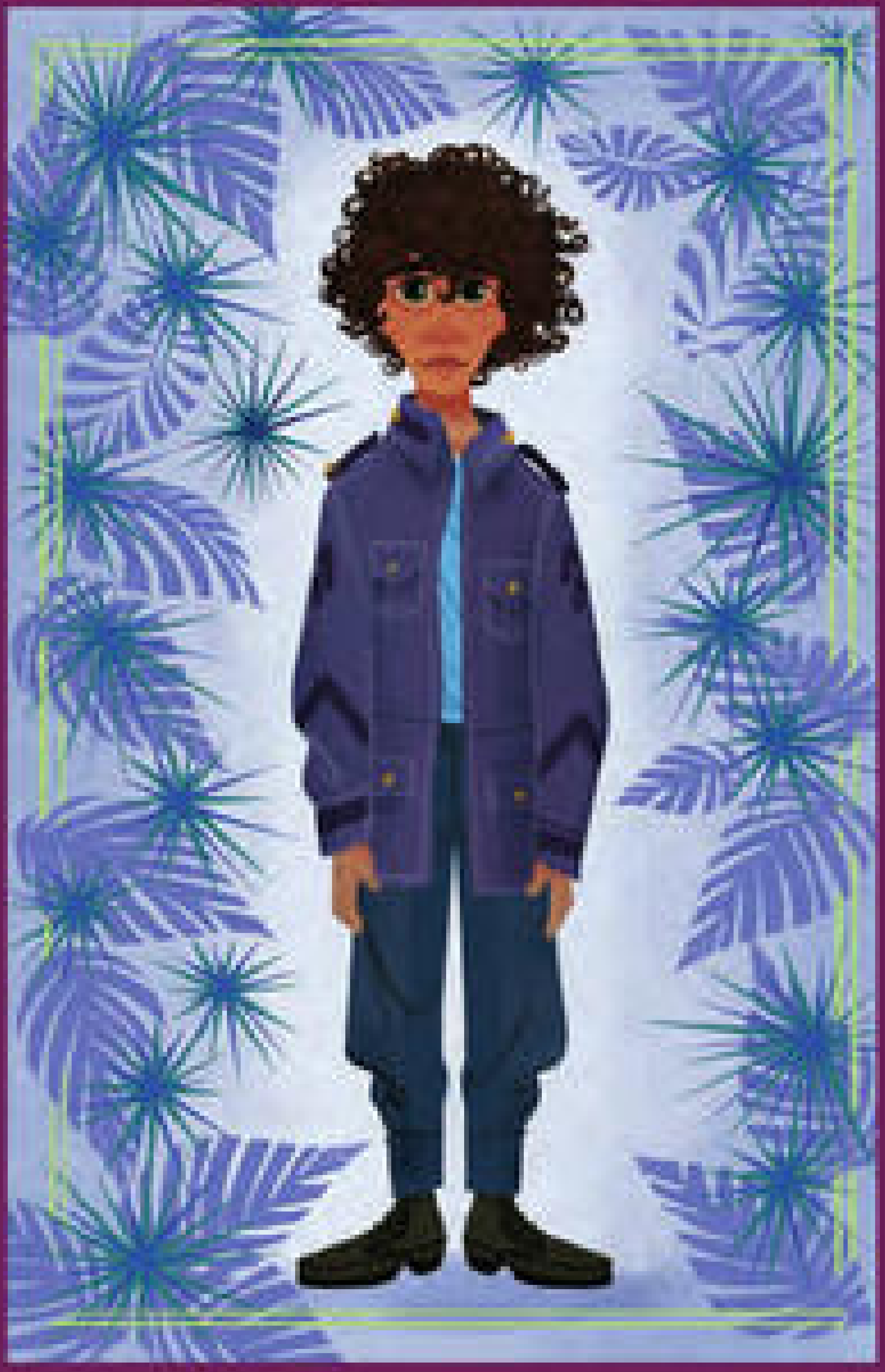


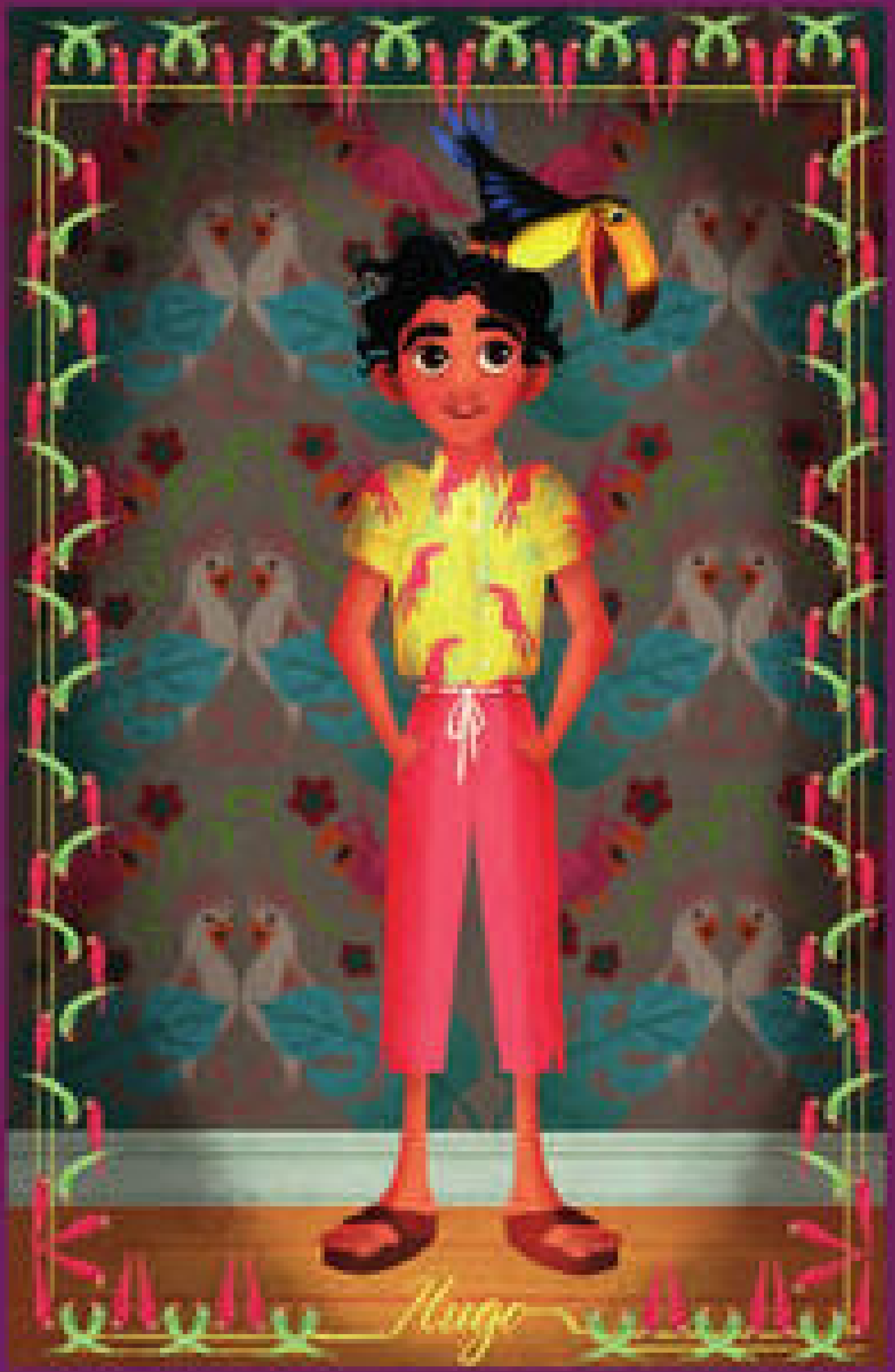
THIS SPREAD: Lorelay Bové / Digital

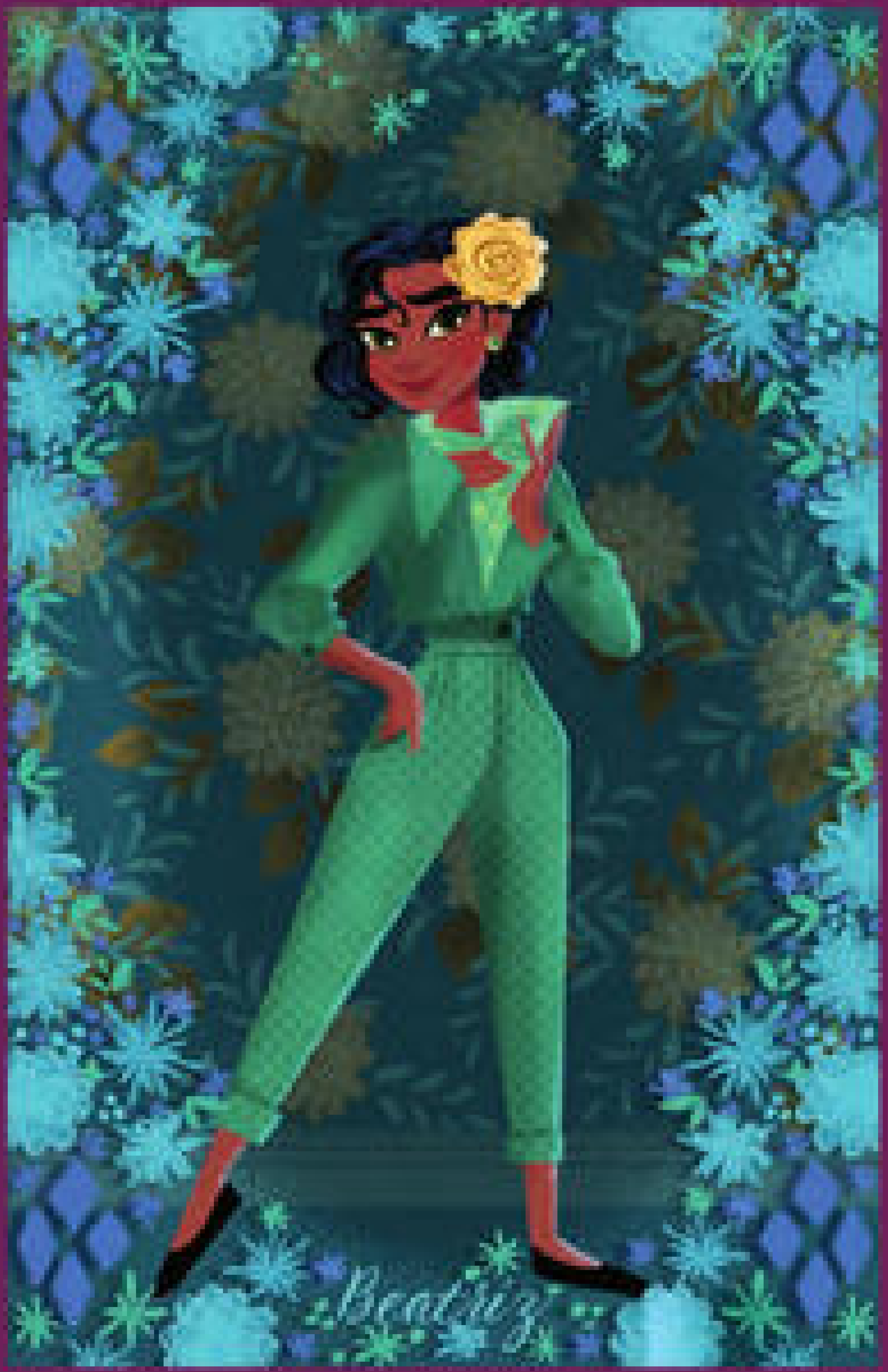
"When we did these early designs, the film took place in the 1950s and had a more global look. It later shifted to having a 1900s feel, a folkloric Colombian aesthetic. You can see this shift through many designs in the book. It was fun to get to visually find each character as the directors kept introducing them to me early on, when the story was still so malleable." —Lorelay Bové, Associate Production Designer


Isabella

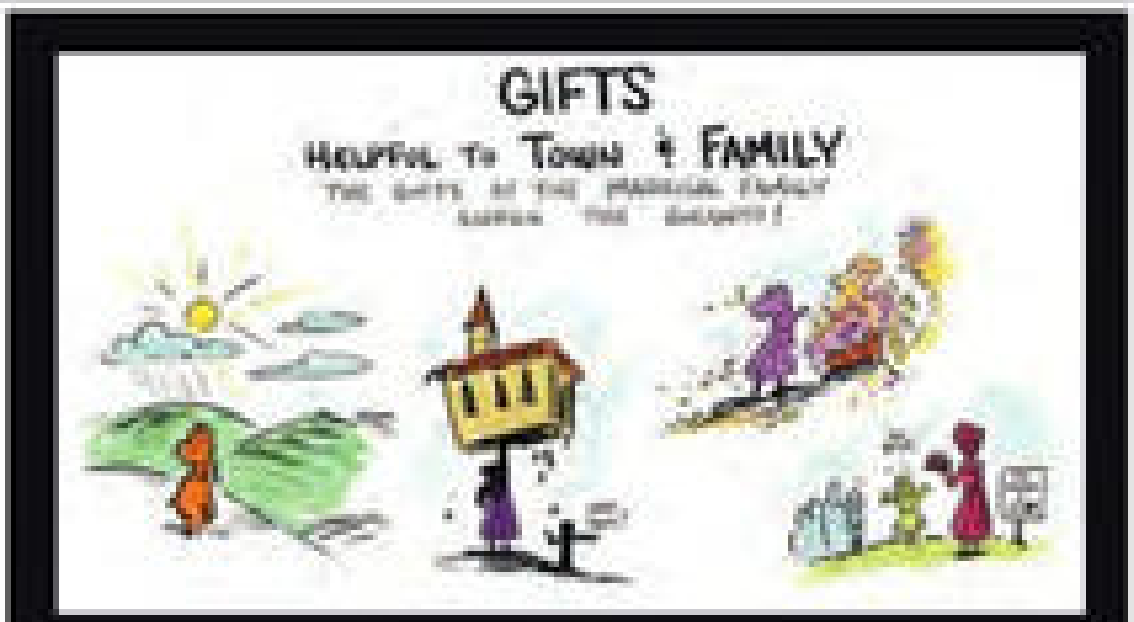




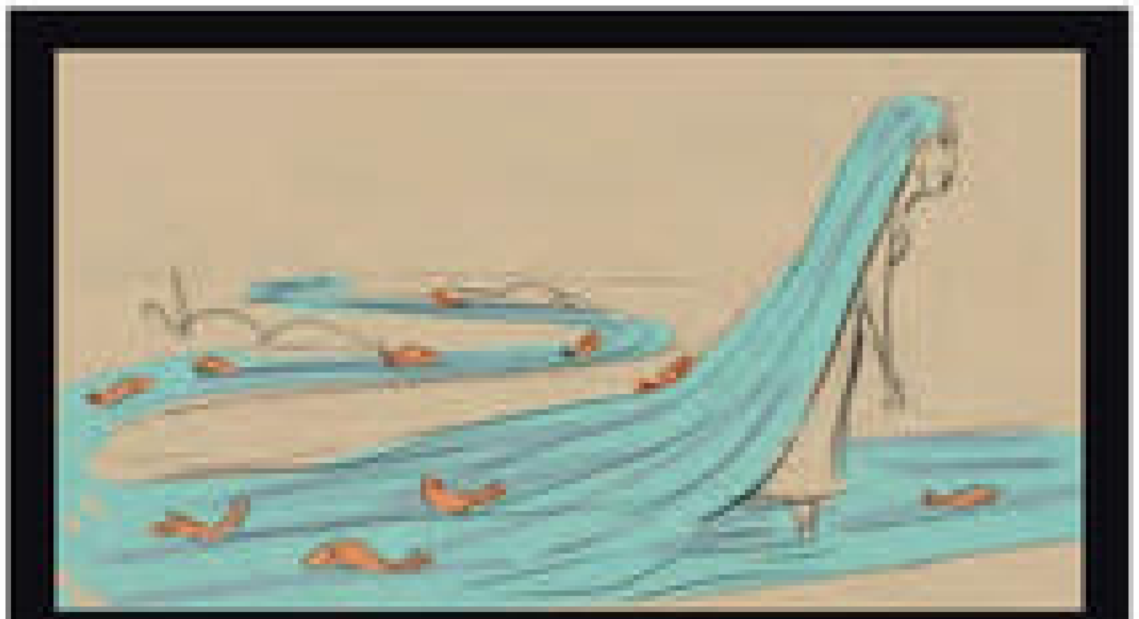

Hugo


Beatriz

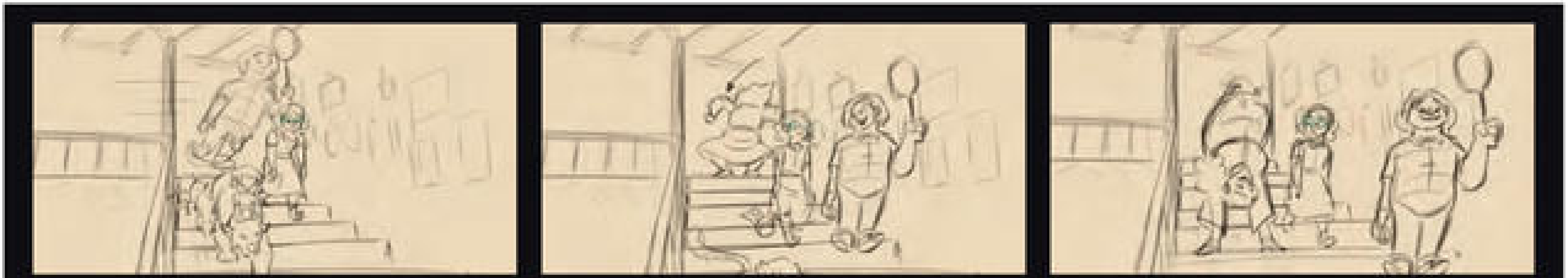
Exploration of Magical Gifts



Jason Hand / Digital

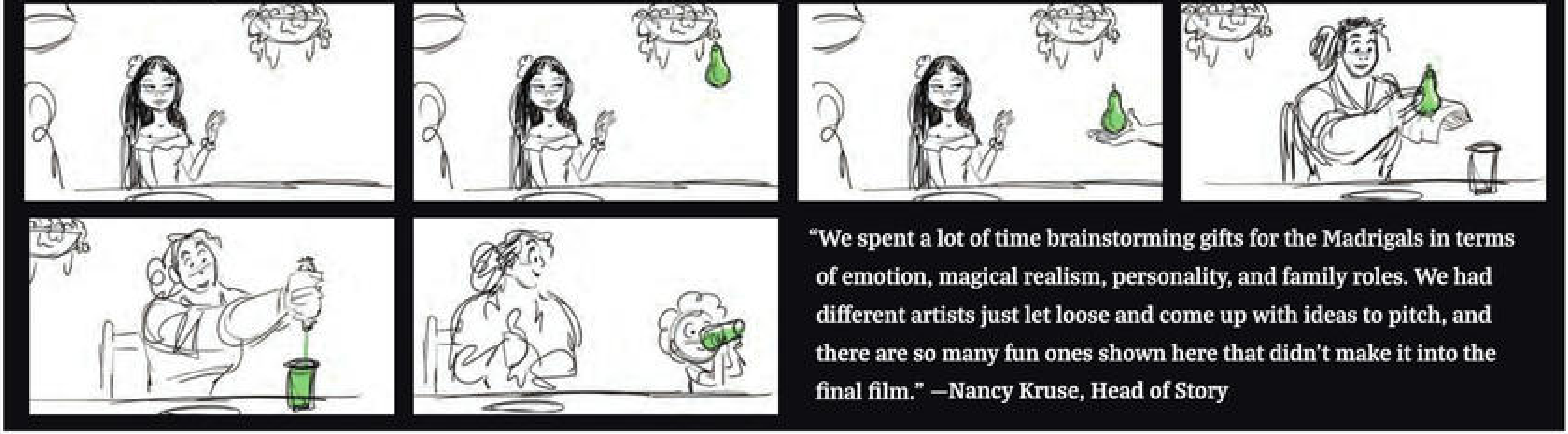


Nancy Kruse / Digital

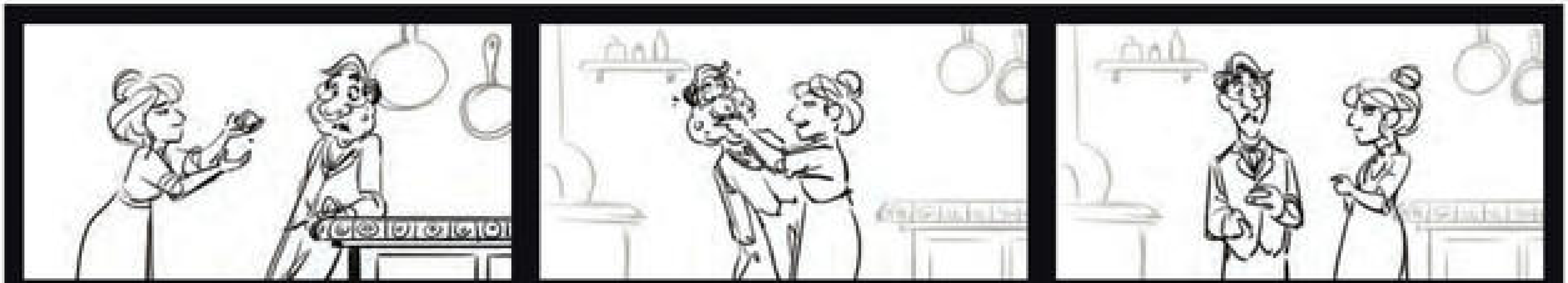


Nancy Kruse / Digital

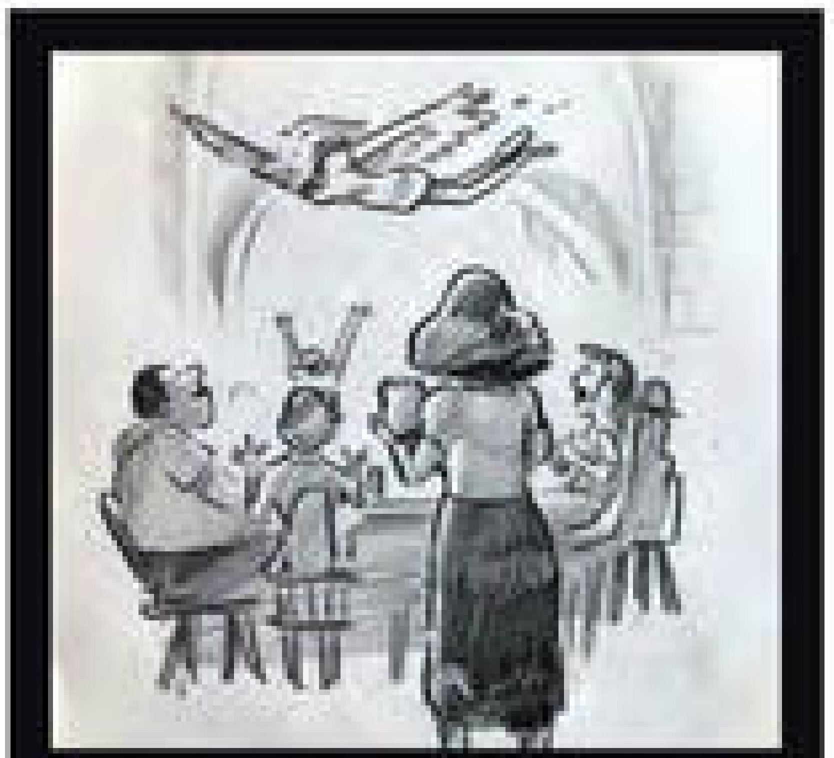
Mark Kennedy / Digital



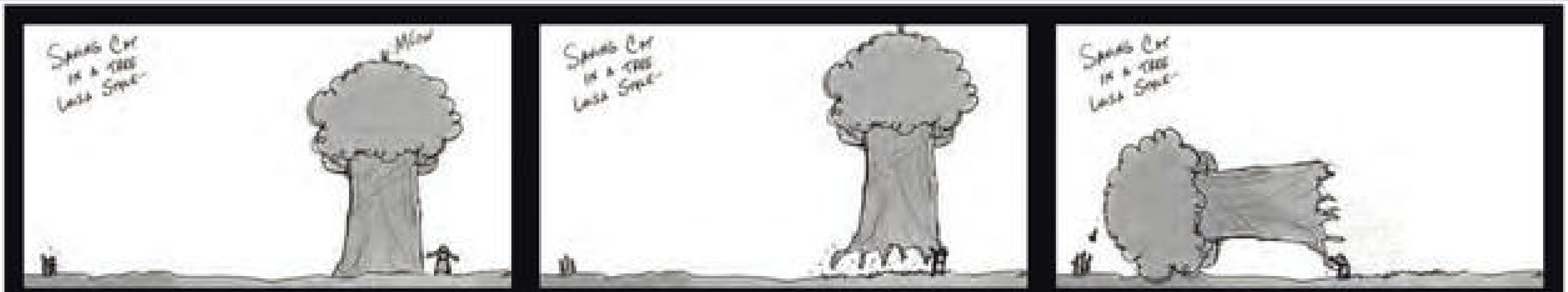
"We spent a lot of time brainstorming gifts for the Madrigals in terms of emotion, magical realism, personality, and family roles. We had different artists just let loose and come up with ideas to pitch, and there are so many fun ones shown here that didn't make it into the final film." —Nancy Kruse, Head of Story



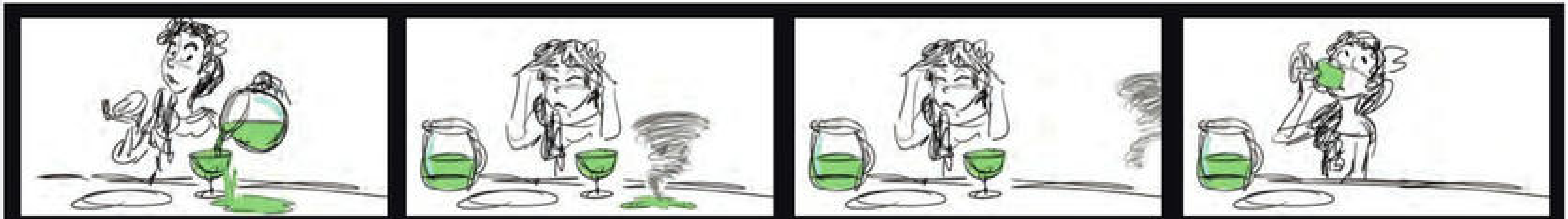
Ryan Green / Digital



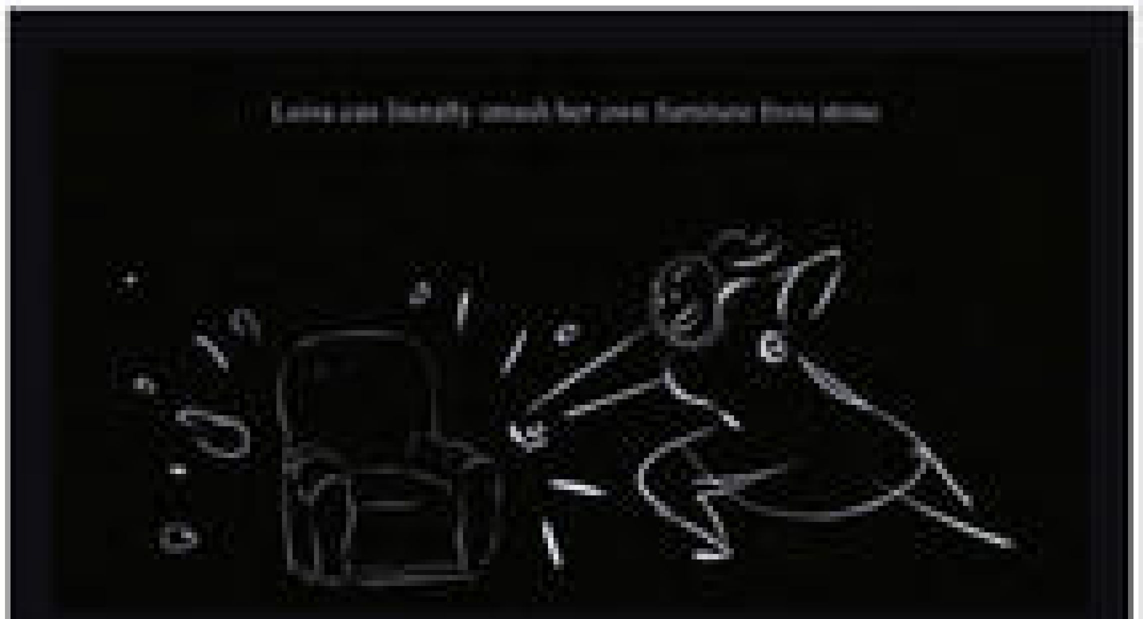
Seth Boyden / Digital


SAVING CAT IN A TREE LUISA STYLE—
MEOW
SAVING CAT IN A TREE LUISA STYLE—
SAVING CAT IN A TREE LUISA STYLE—

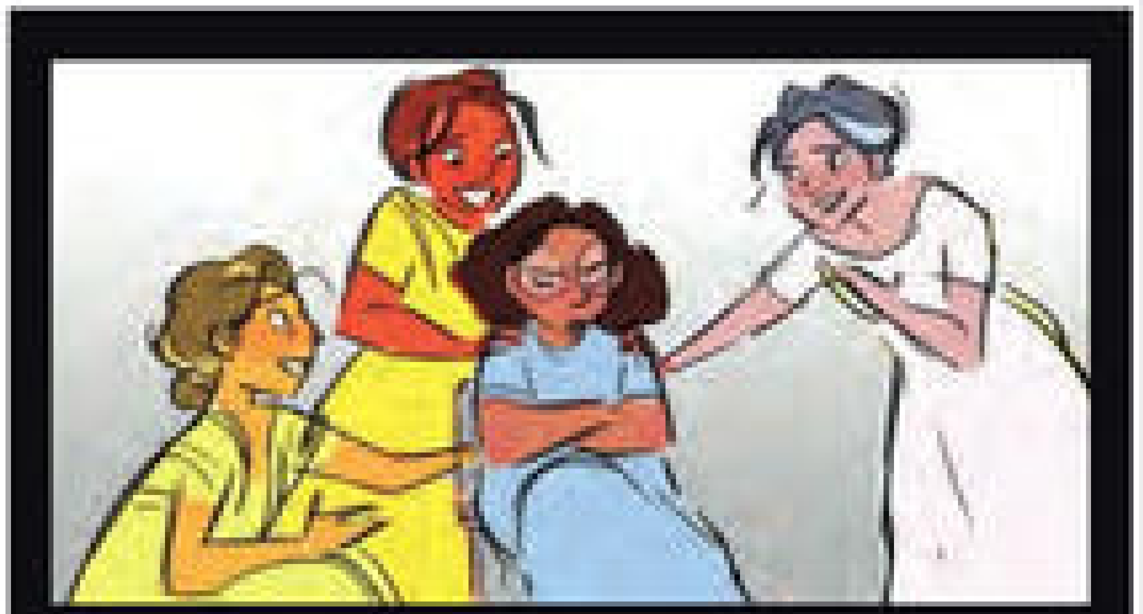
Tom Ellery / Digital



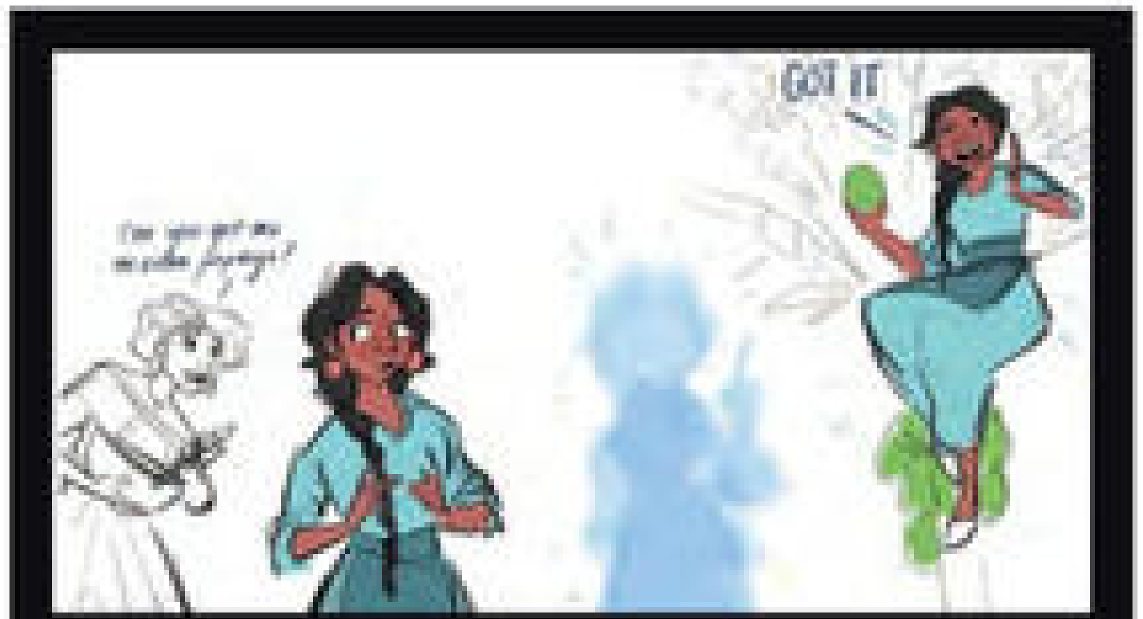
Mark Kennedy / Digital


Luisa can literally smash her own furniture from stone

Hillary Bradfield / Digital



Samantha Vilfort / Digital



Samantha Vilfort / Digital

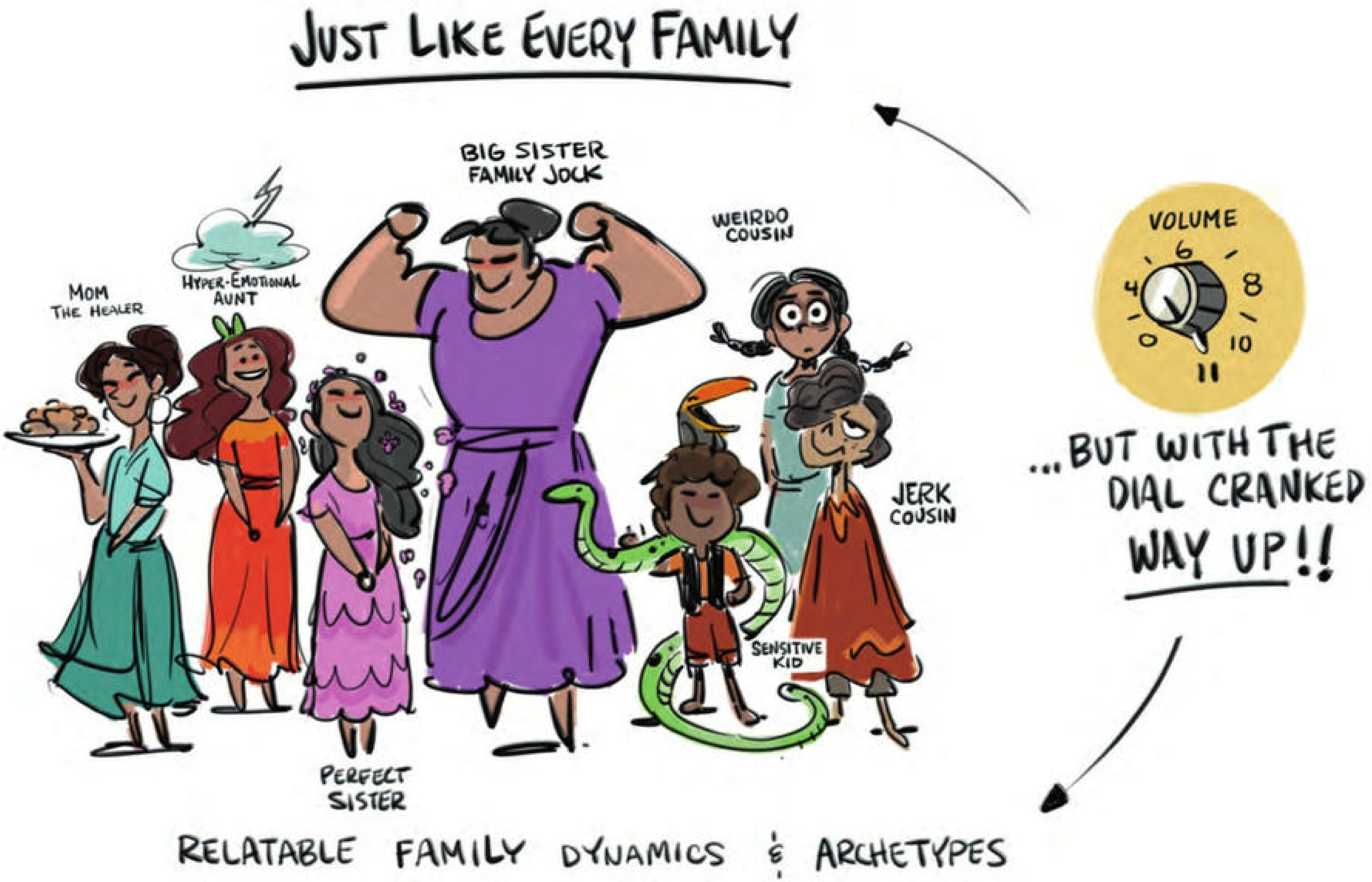
Character-Driven Storytelling

SINCE THE VERY FIRST ART TEAM MEETINGS, it was clear that the focus of *Encanto* was going to be on the characters. After all, a family is what turns a building into a home. With that guiding principle, the team let the design and personality of each Madrigal dictate everything else.

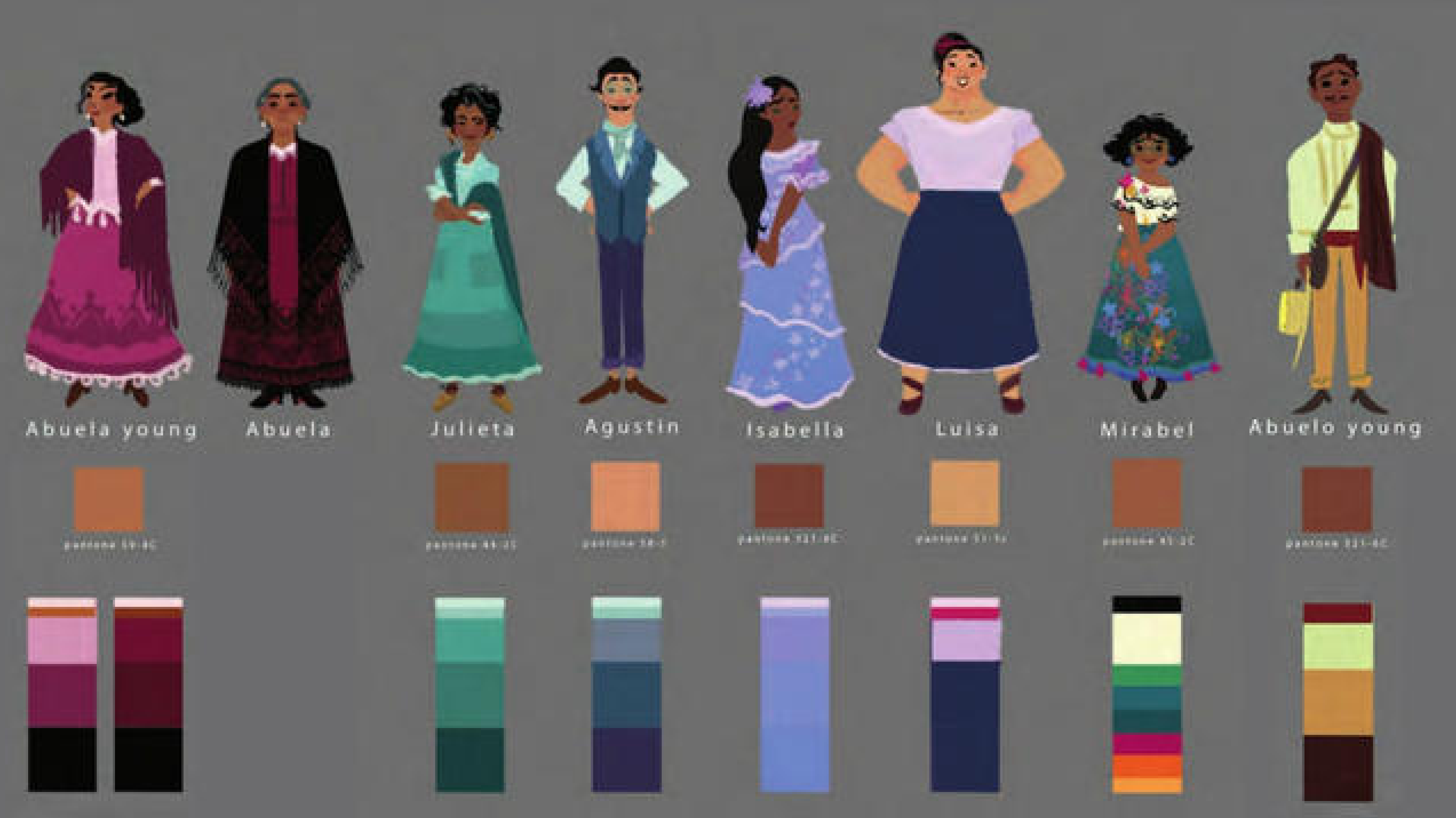
In shaping each family member's character, design, and particularly their magical abilities, the art and story teams looked into the roles that existed within their own families and assigned powers that would organically speak to each one. "For example, we have the rock of the family who carries everyone's weight on their shoulders," says Jared Bush, "or the nurturing figure that could heal with their delicious cooking. This way, the powers assigned to each member didn't feel arbitrary, but were dictated by emotions and personality."

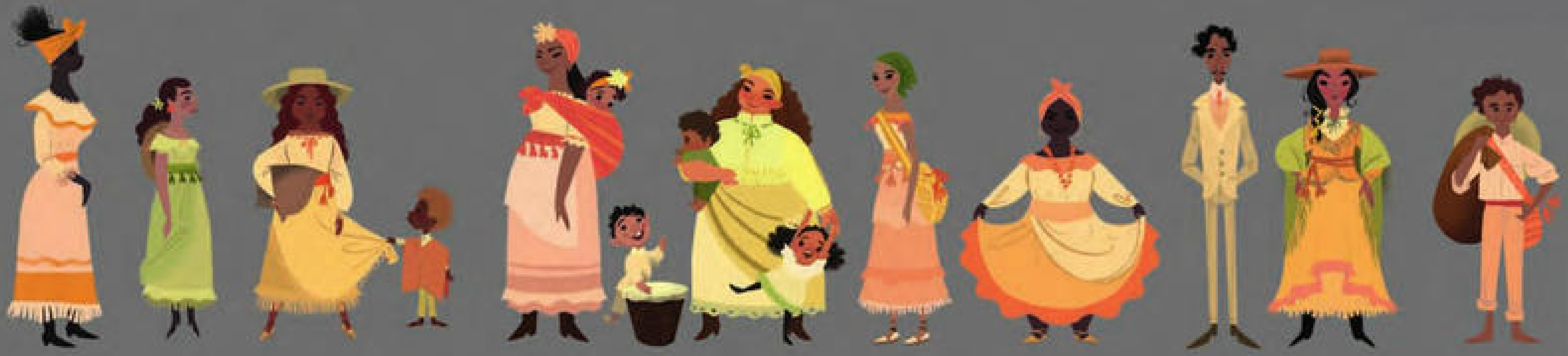
Once that piece was figured out, the visual development team applied it into their designs. The hair, facial features, physical appearance, and even costume details of each character were infused with elements of their magical power (or lack thereof). "A fun little detail is that we incorporated iconography specific to the powers of each family member onto their costumes. For example, Pepa has raindrops running down her dress and Bruno has hour glasses on his poncho. For contrast, the non-magical characters don't have that," said Ian Gooding.

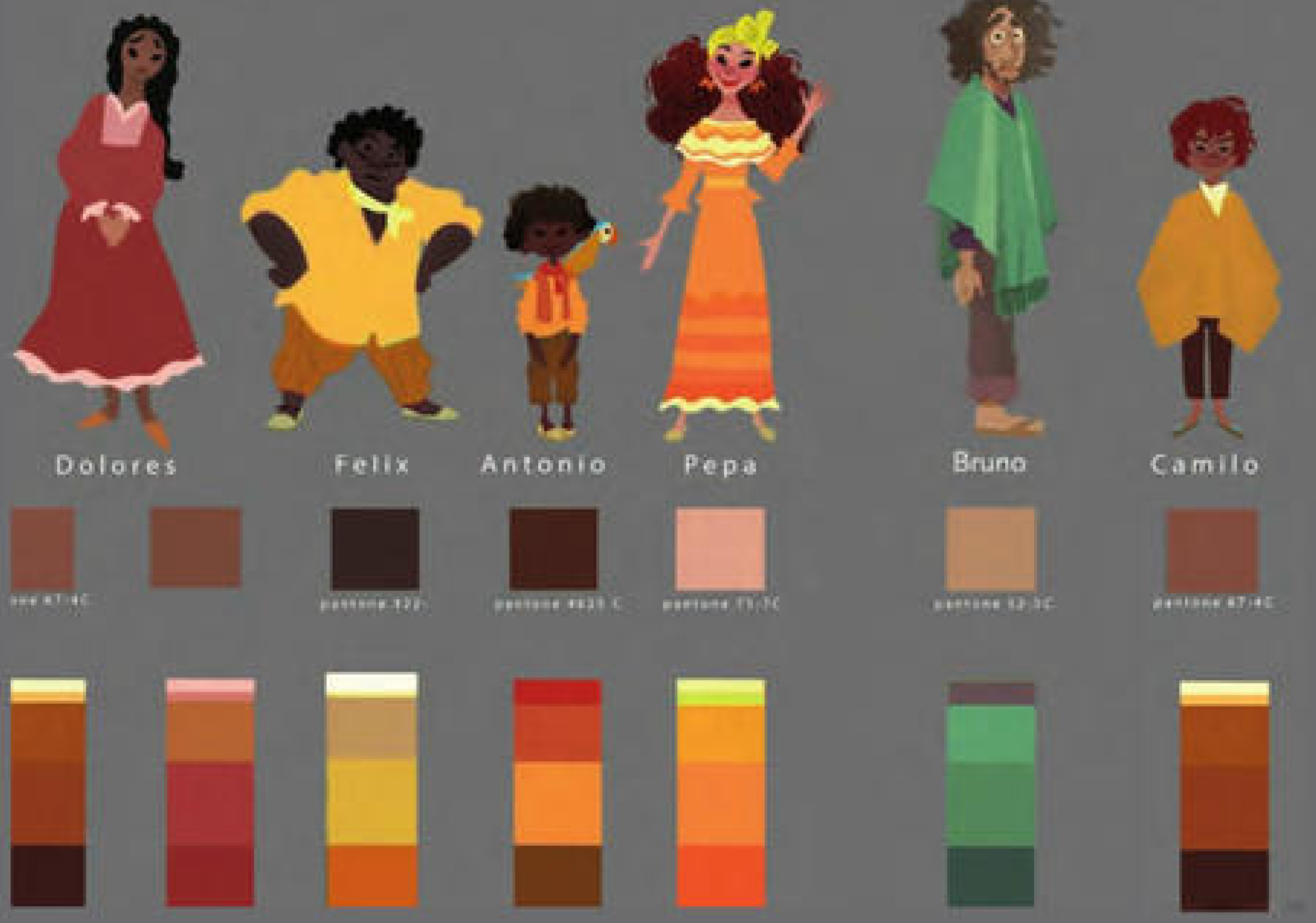
Likewise, the house itself reflects the family and its collective personality: colorful, whimsical, fun, and imperfect. Almost like a teenager might decorate with band posters and school photos, the Madrigal rooms reflect the magical power and personality of their inhabitants—rock caves filled with sand and mysterious carvings for the one that can see the future, or a biodiverse rainforest for the one that can communicate with animals—and infuse the house with their many complex and clashing personalities of its inhabitants.

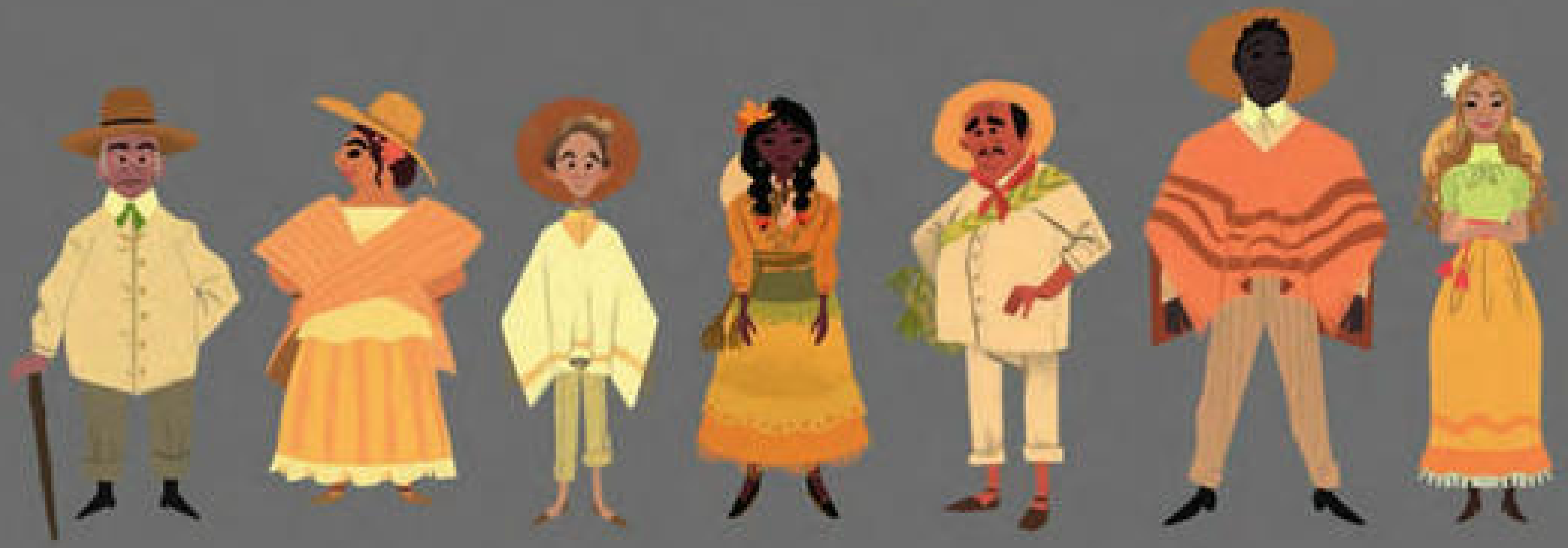

JUST LIKE EVERY FAMILY
BIG SISTER
FAMILY JOCK
WEIRDO
COUSIN
HYPER-EMOTIONAL
AUNT
MOM
THE HEALER
PERFECT
SISTER
SENSITIVE
KID
JERK
COUSIN
VOLUME
4
6
8
0
10
11
...BUT WITH THE
DIAL CRANKED
WAY UP!!
RELATABLE FAMILY DYNAMICS & ARCHETYPES

Jason Hand / Digital


Abuela young
Abuela
Julieta
Agustin
Isabella
Luisa
Mirabel
Abuelo young
pantone 59-8C
pantone 44-2C
pantone 58-7
pantone 121-8C
pantone 51-7c
pantone 41-2C
pantone 121-6C







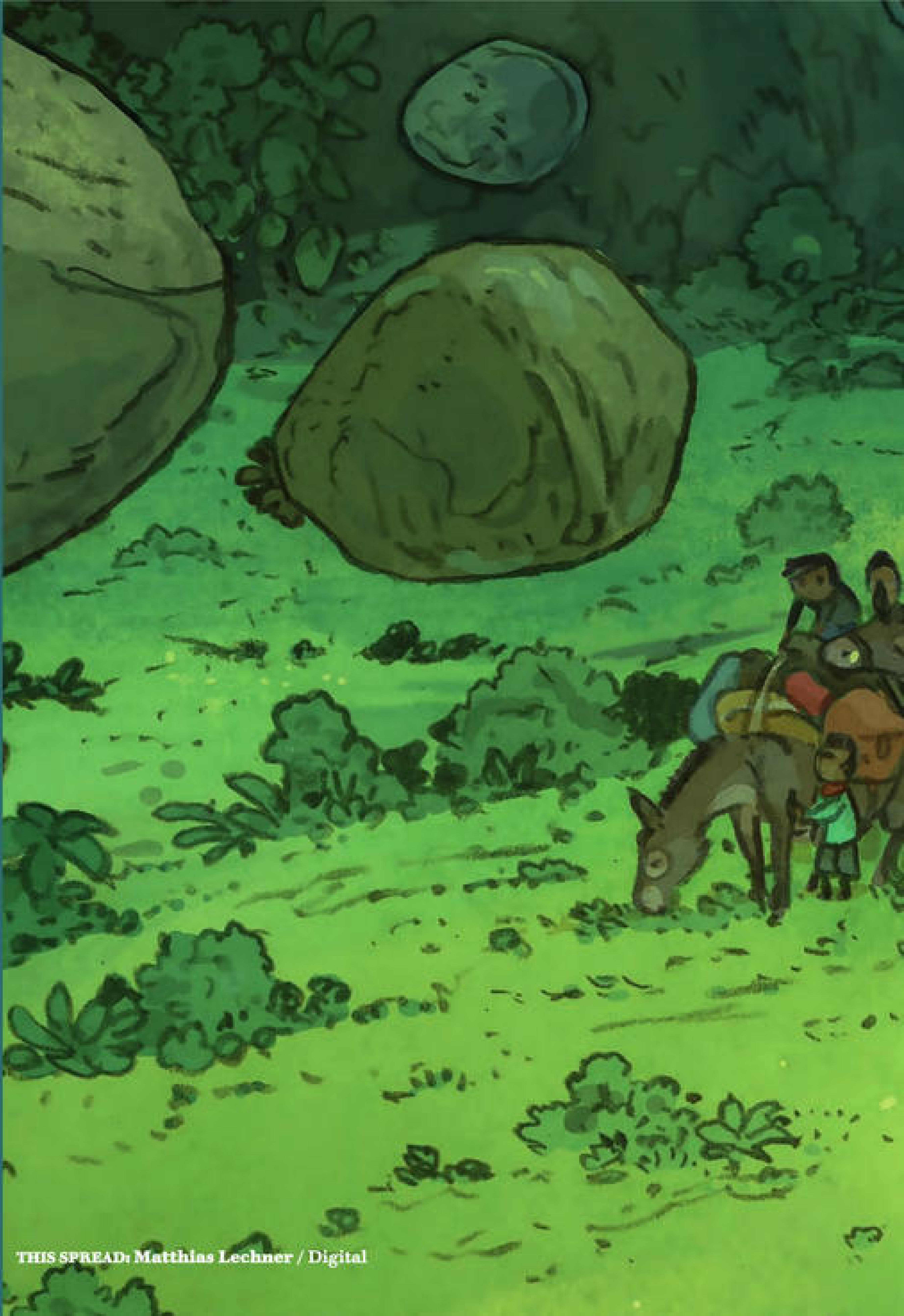
THIS SPREAD: **Lorelay Bové** / Digital

One breakthrough the film team made in finding creative ways to show personality and family ties was through the use of color, as explained by Production Designers Ian Gooding and Lorelay Bové: "We assigned a different color palette to each branch of the family tree, to subtly cue to the audience who was related to whom. Mirabel's side of the family wears cool tones of blues, purples, and greens, while Pepa's side wears warm tones of orange, yellow, and red inspired by Félix's joyful Caribbean heritage. Abuela sits in the middle, dressed in darker shades of purple, brown, and black. The townspeople, on the other hand, wear neutral colors so the core family stands out with their vibrant hues."

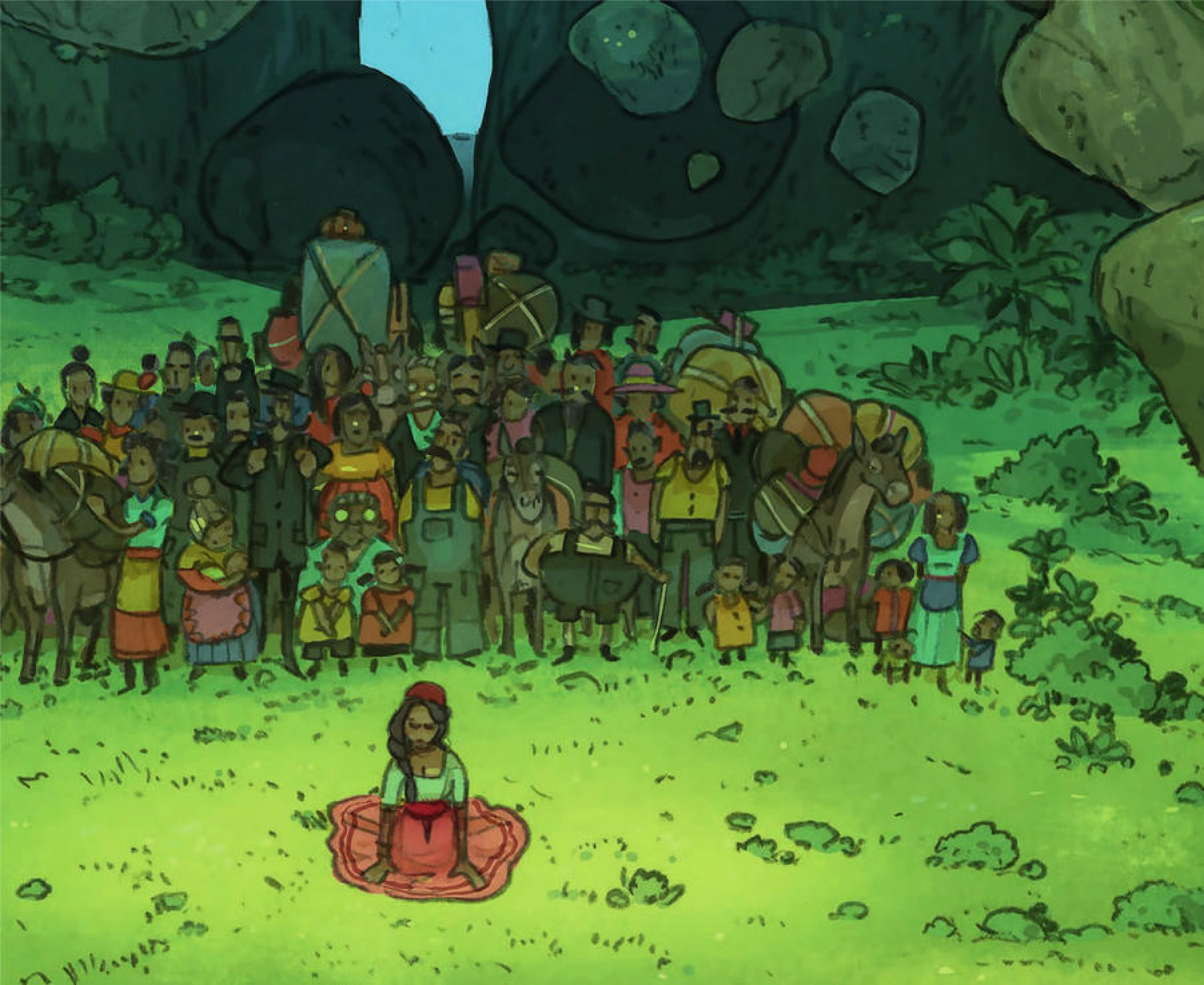
ABUELA'S MIRACLE

THROUGHOUT LATIN AMERICA, there are many cultural ideas alluding to magic existing among ordinary things. One of those is the notion of "Encantos," places in nature filled with enchantment. "In Colombia, we are surrounded by sacred lands that feel magical, and we coexist with them, not questioning their existence," says guide Alejandra Espinosa. With this in mind, the filmmakers crafted the idea of a house and town that magically emerges from the earth as the response to a prayer made in a moment of desperation.

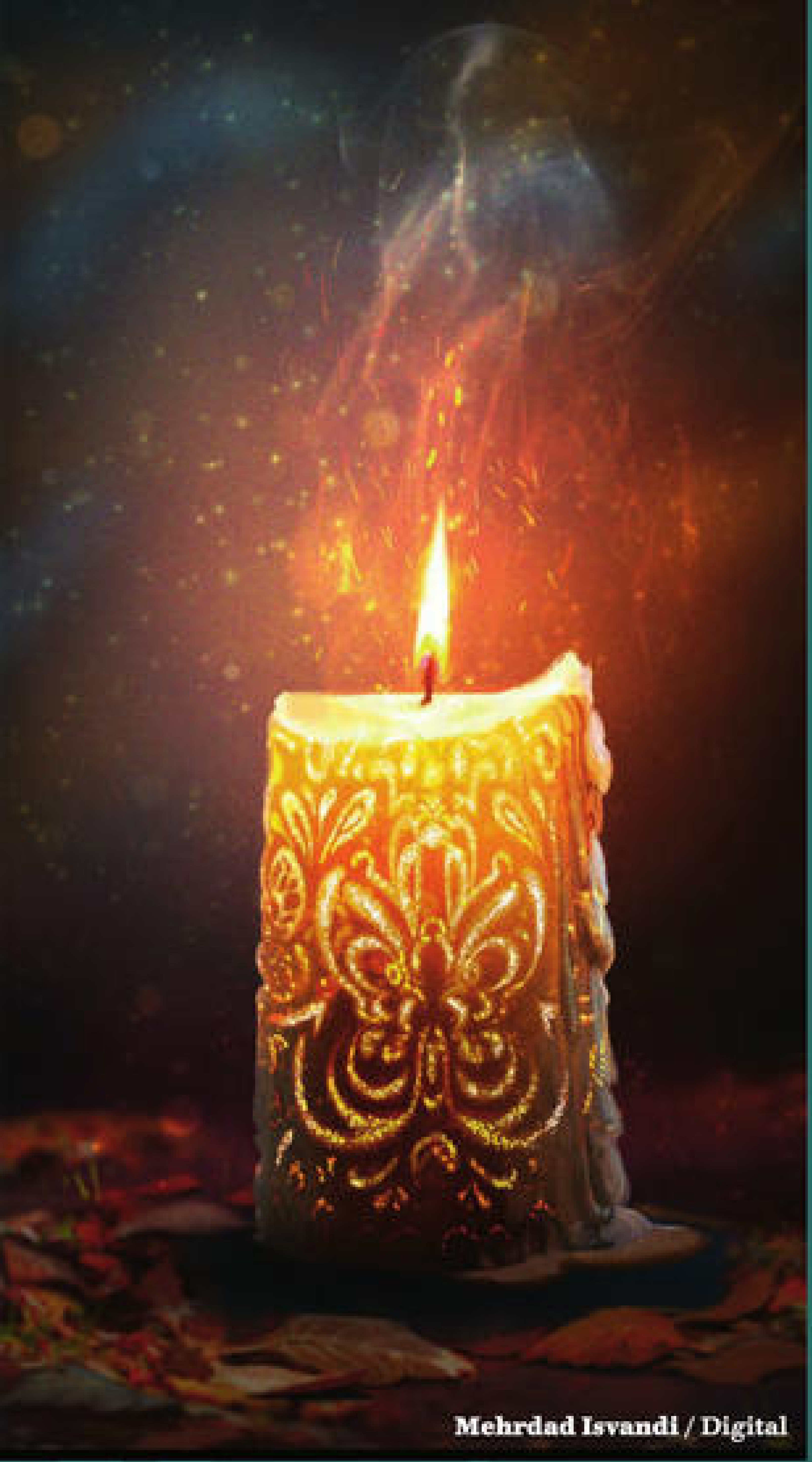
This sense of magic often comes from pain in Colombian magical realist literature. "I knew that many people from Colombia and Latin America identify with the idea of being displaced from their home town, so telling that tale with aspects of magical realism felt right for Abuela Alma's backstory. The land grants her a miracle when she begs for a way to escape the violence," says Co-Director Charise Castro Smith.



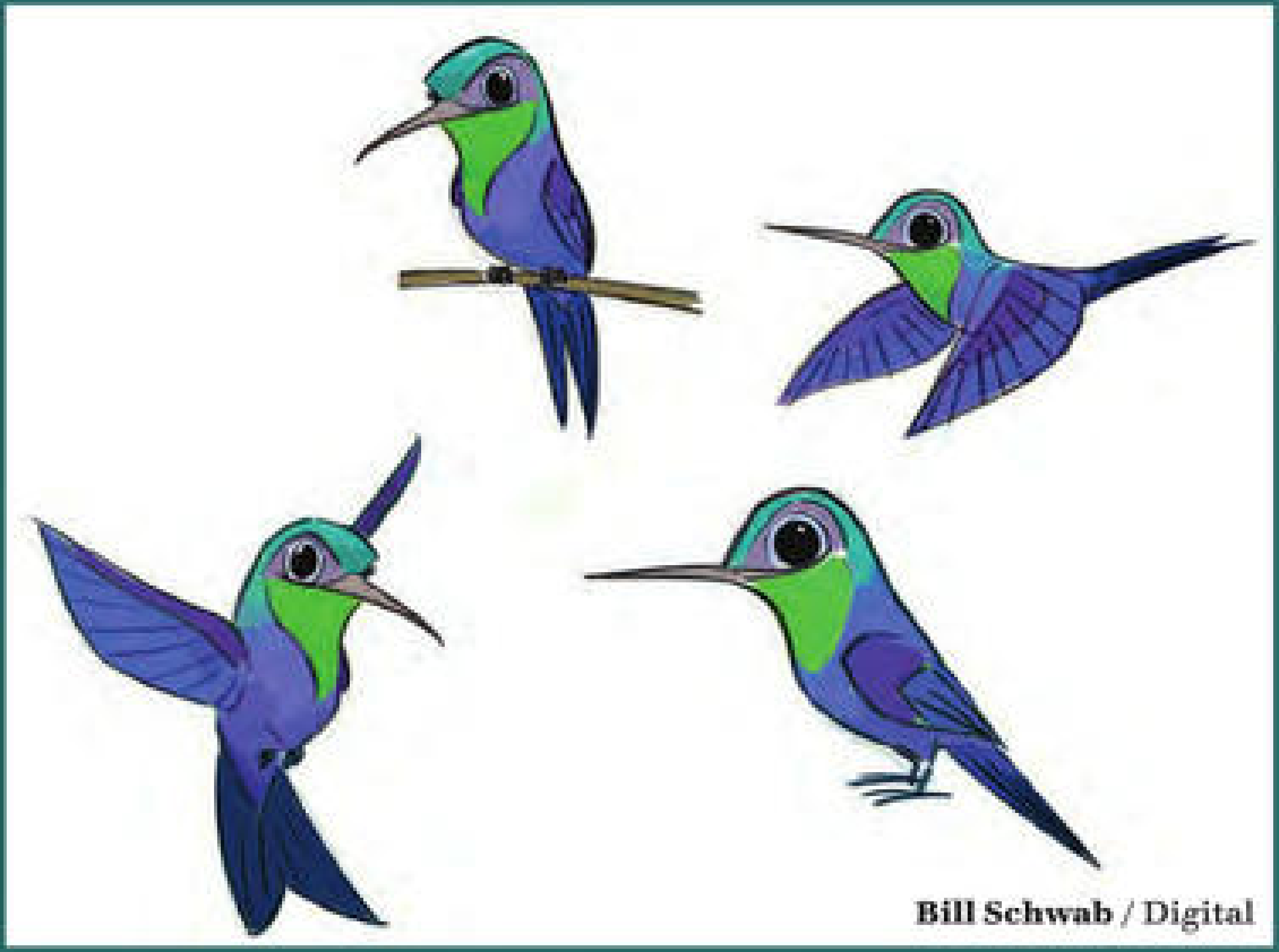
THIS SPREAD: Matthias Lechner / Digital



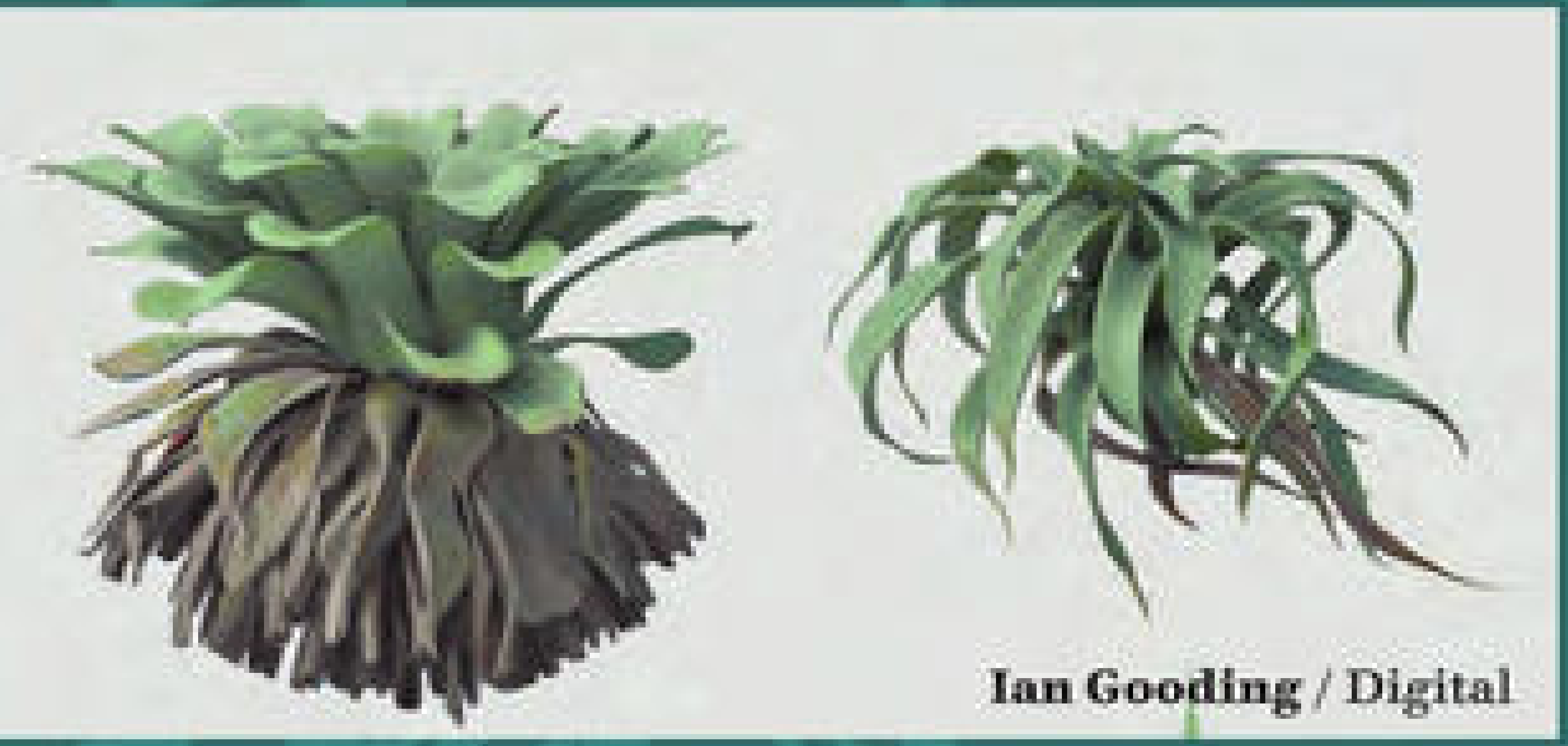
El Encanto



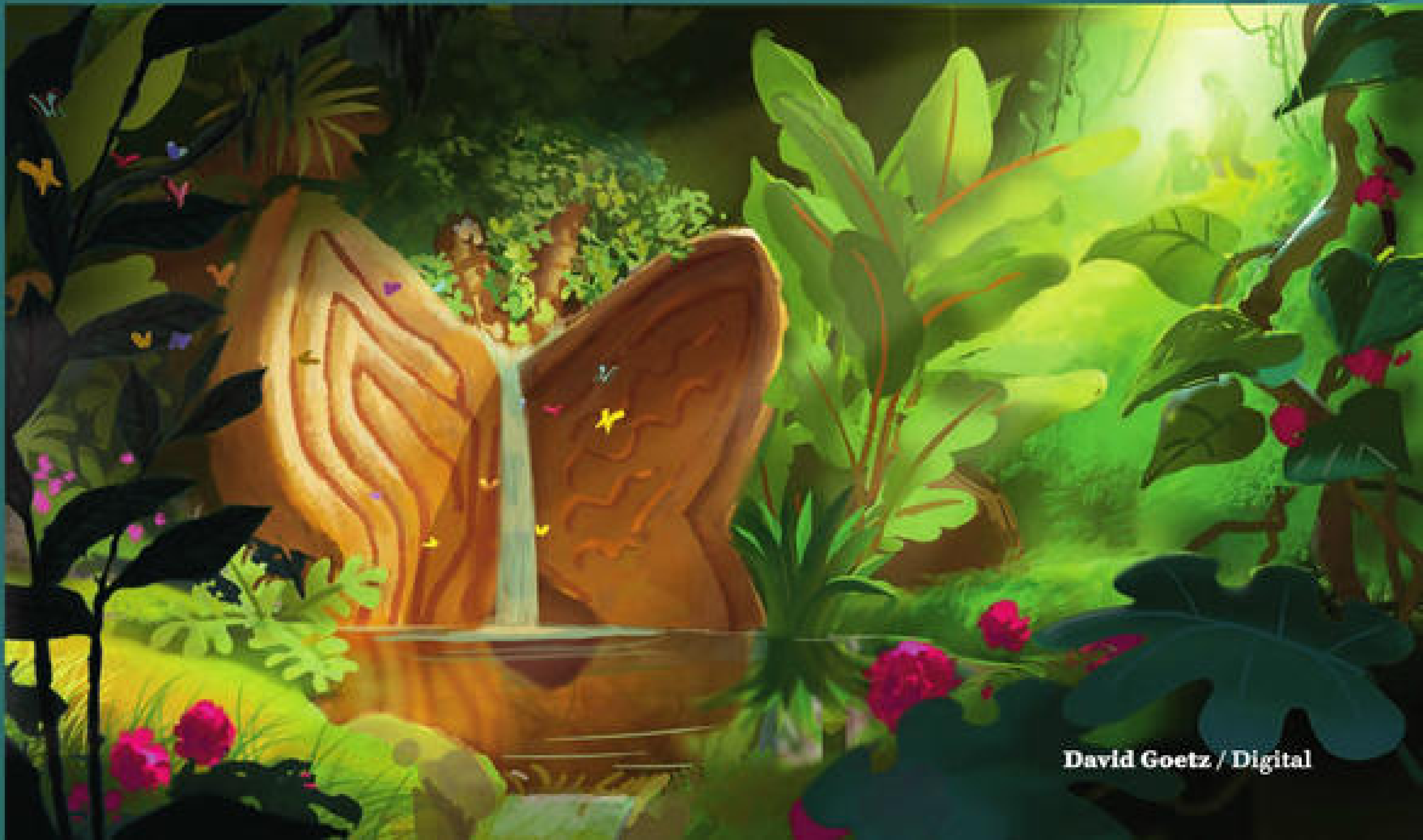
Mehrdad Isvandi / Digital



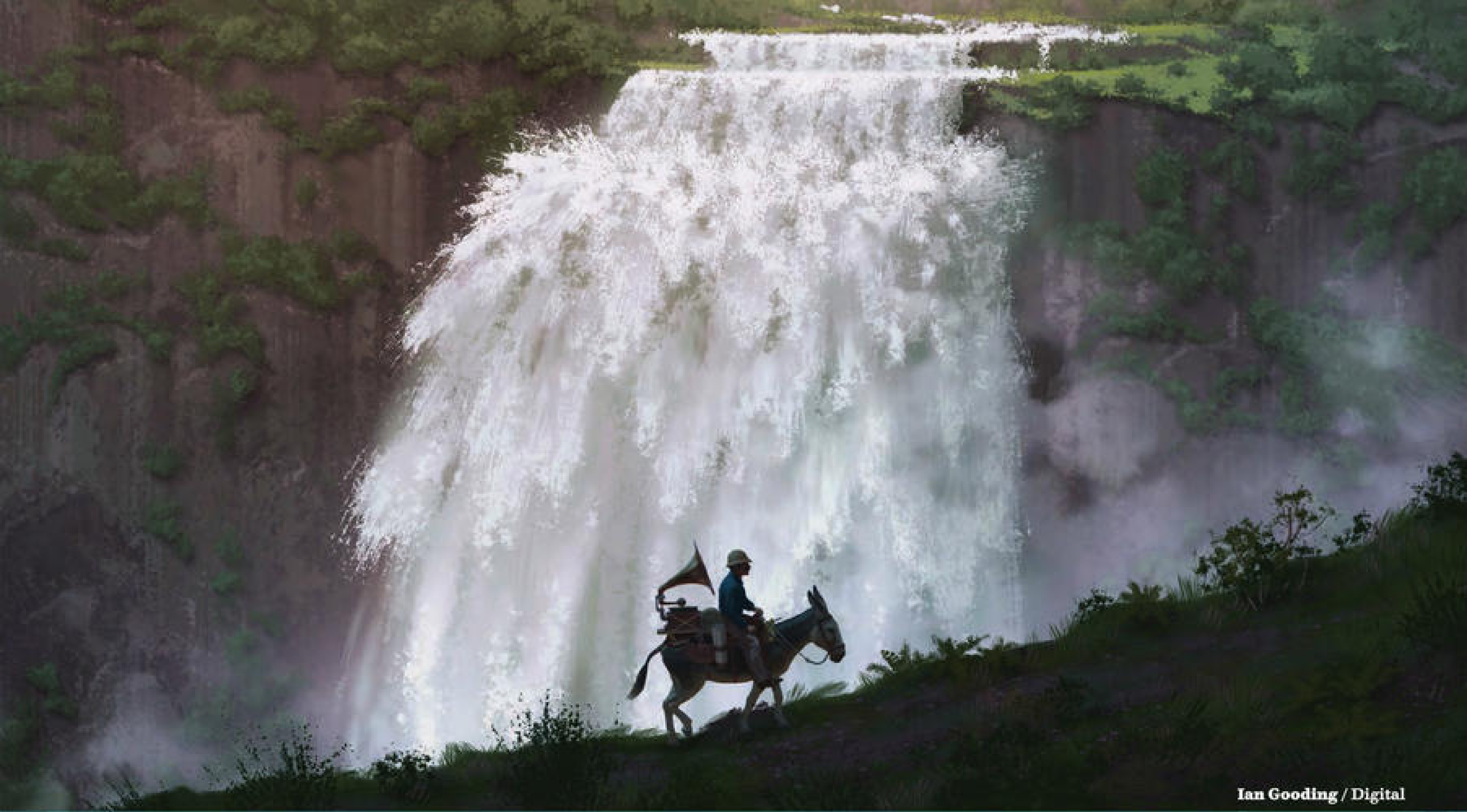
Bill Schwab / Digital



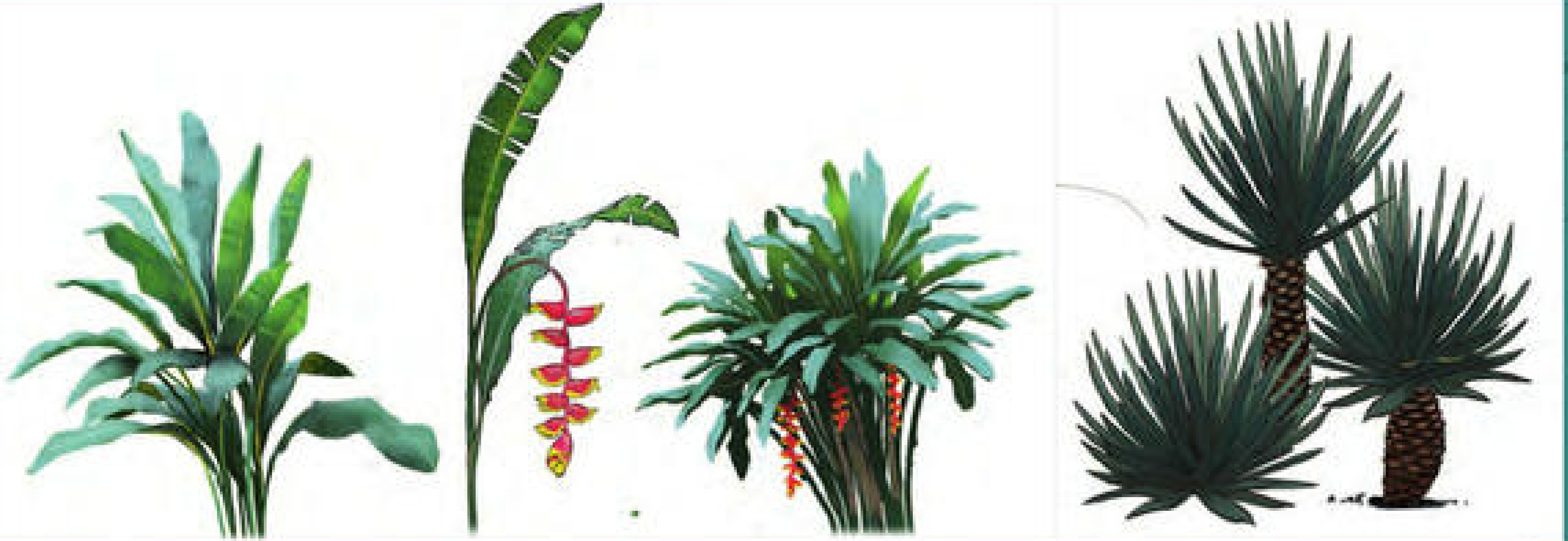
Ian Gooding / Digital



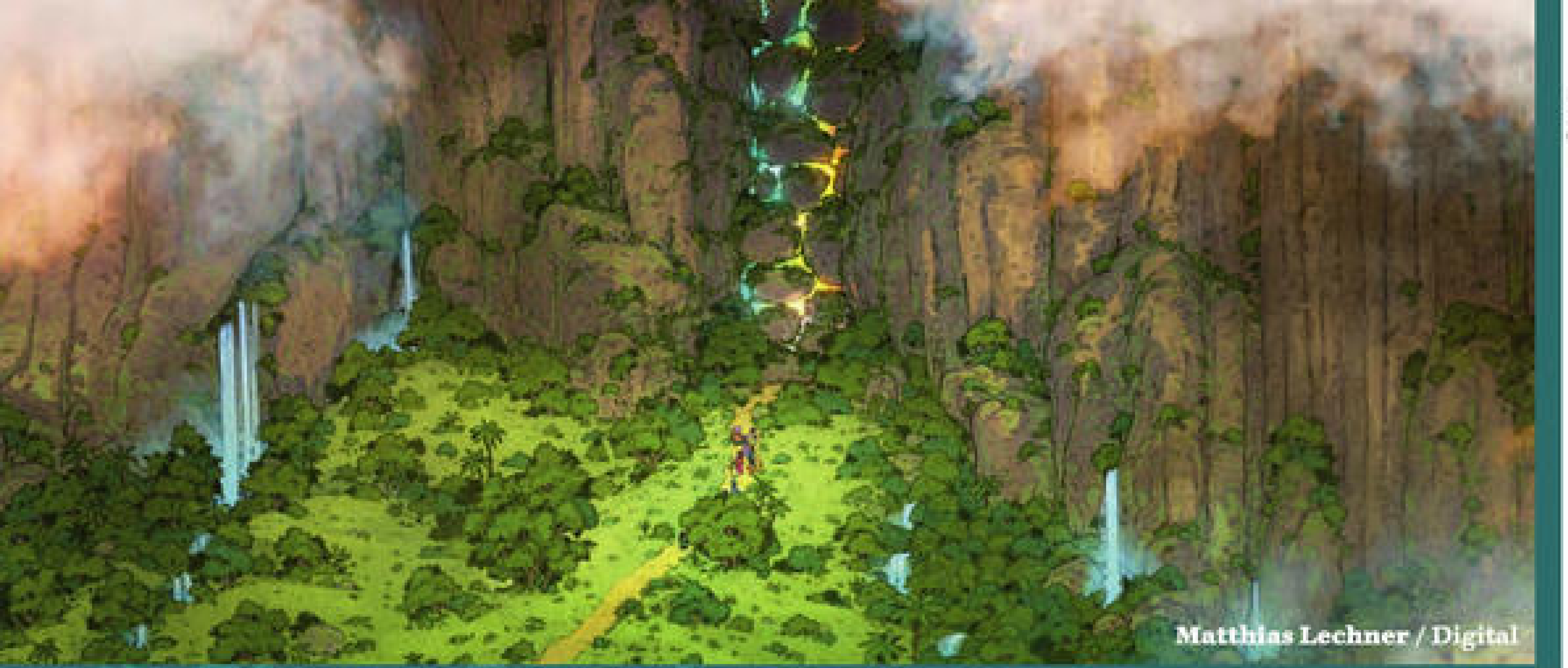
David Goetz / Digital

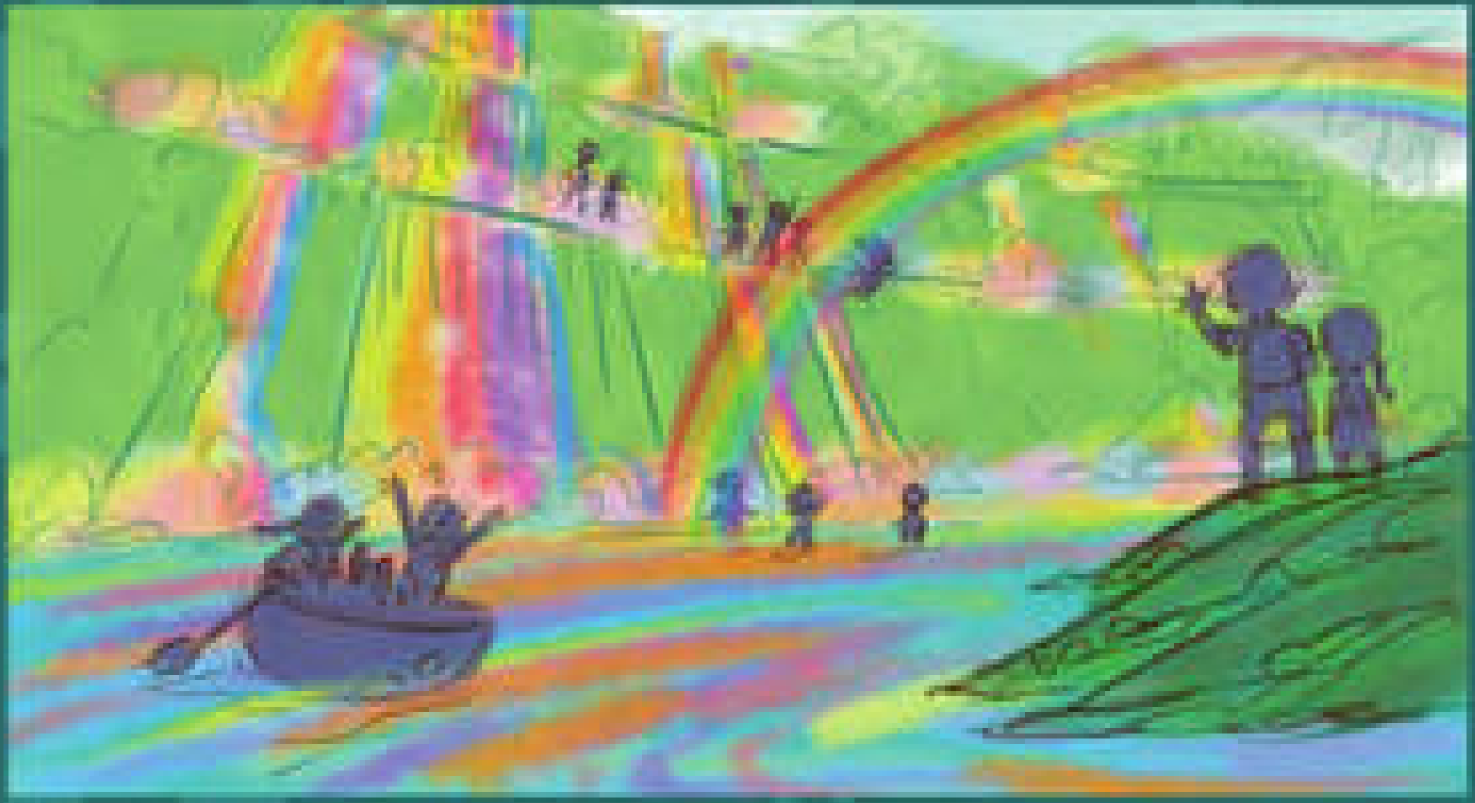


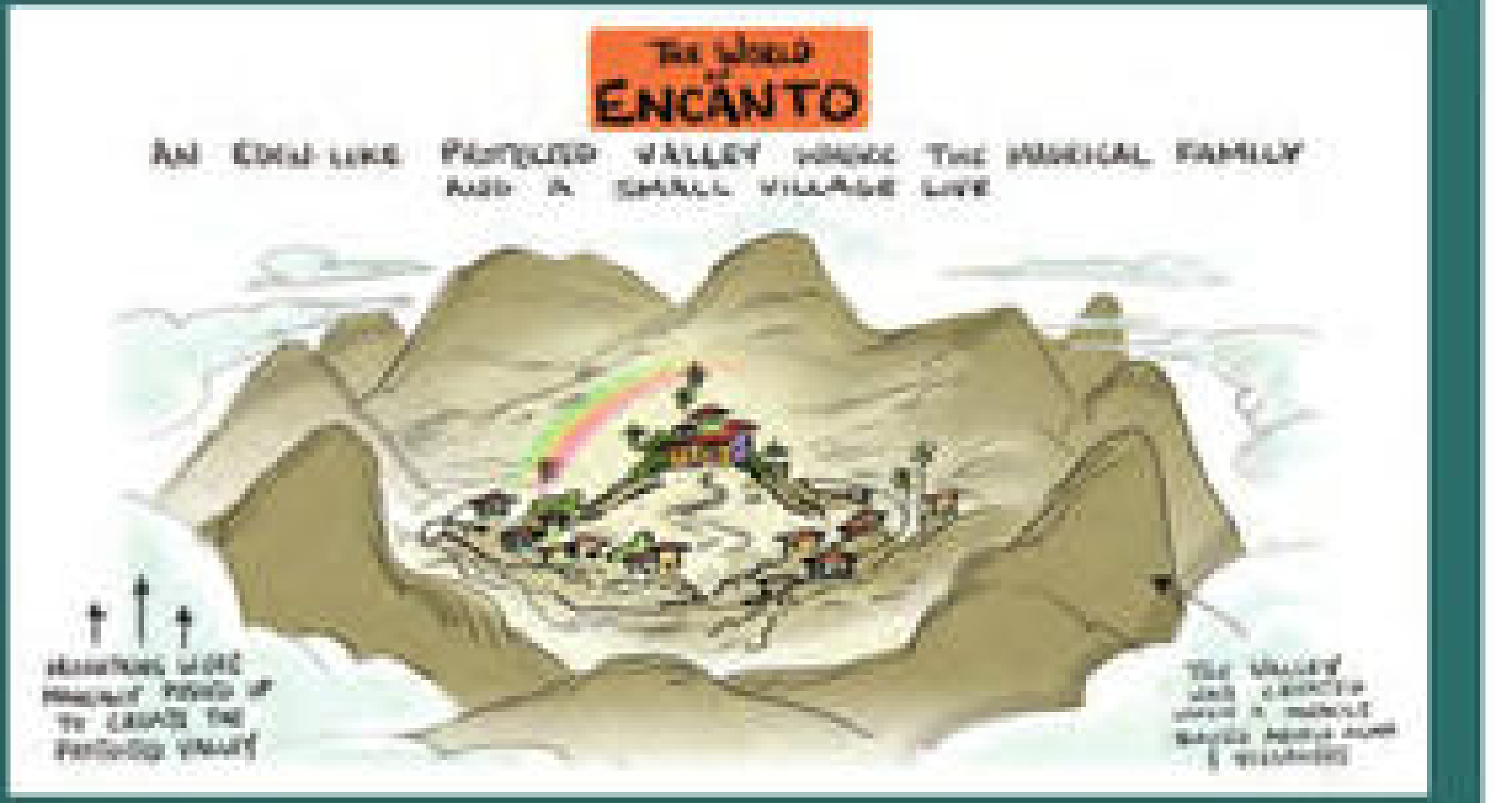
Ian Gooding / Digital



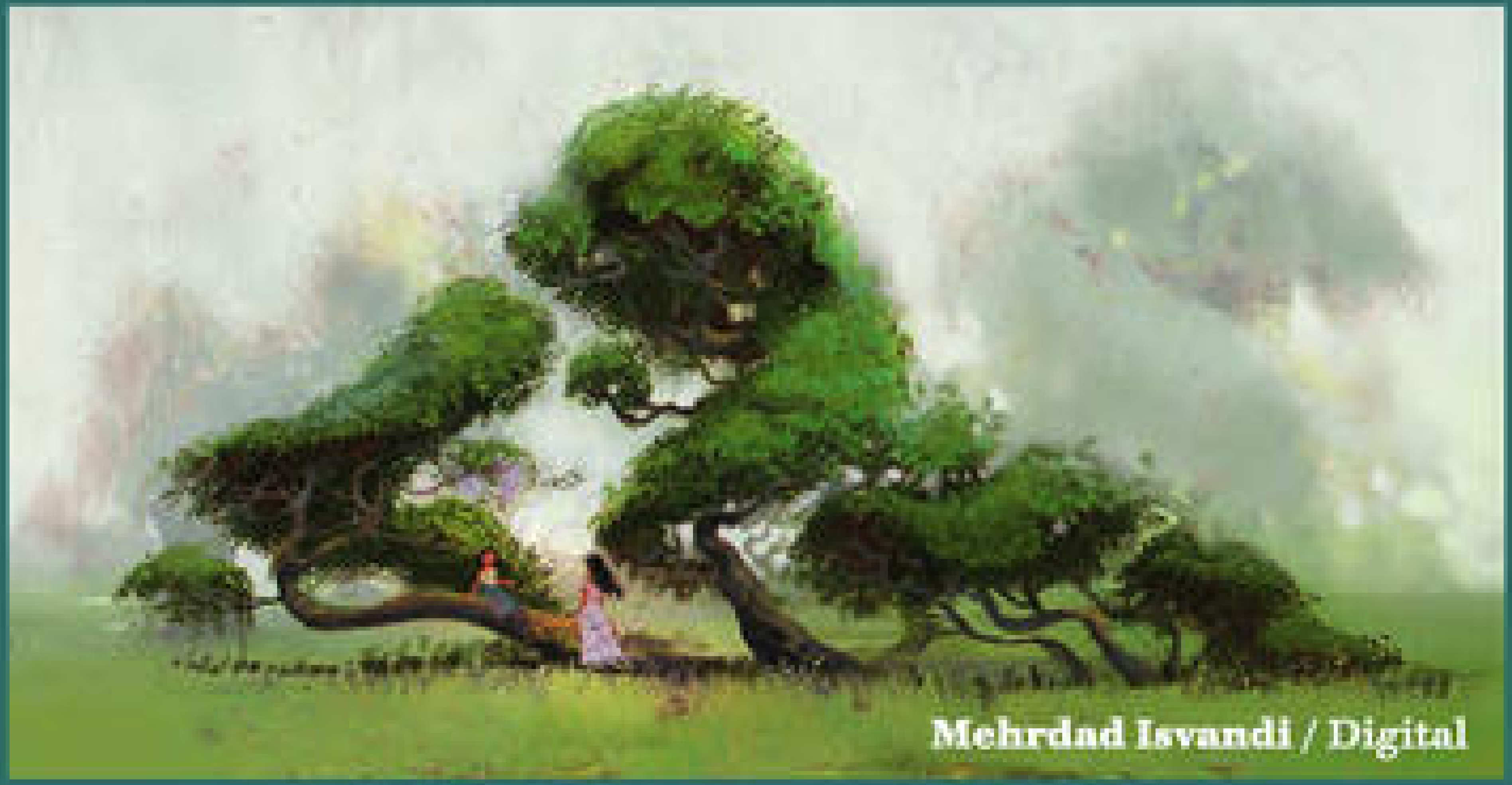
Mehrdad Isvandi / Digital


Matthias Lechner / Digital


Nancy Kruse / Digital

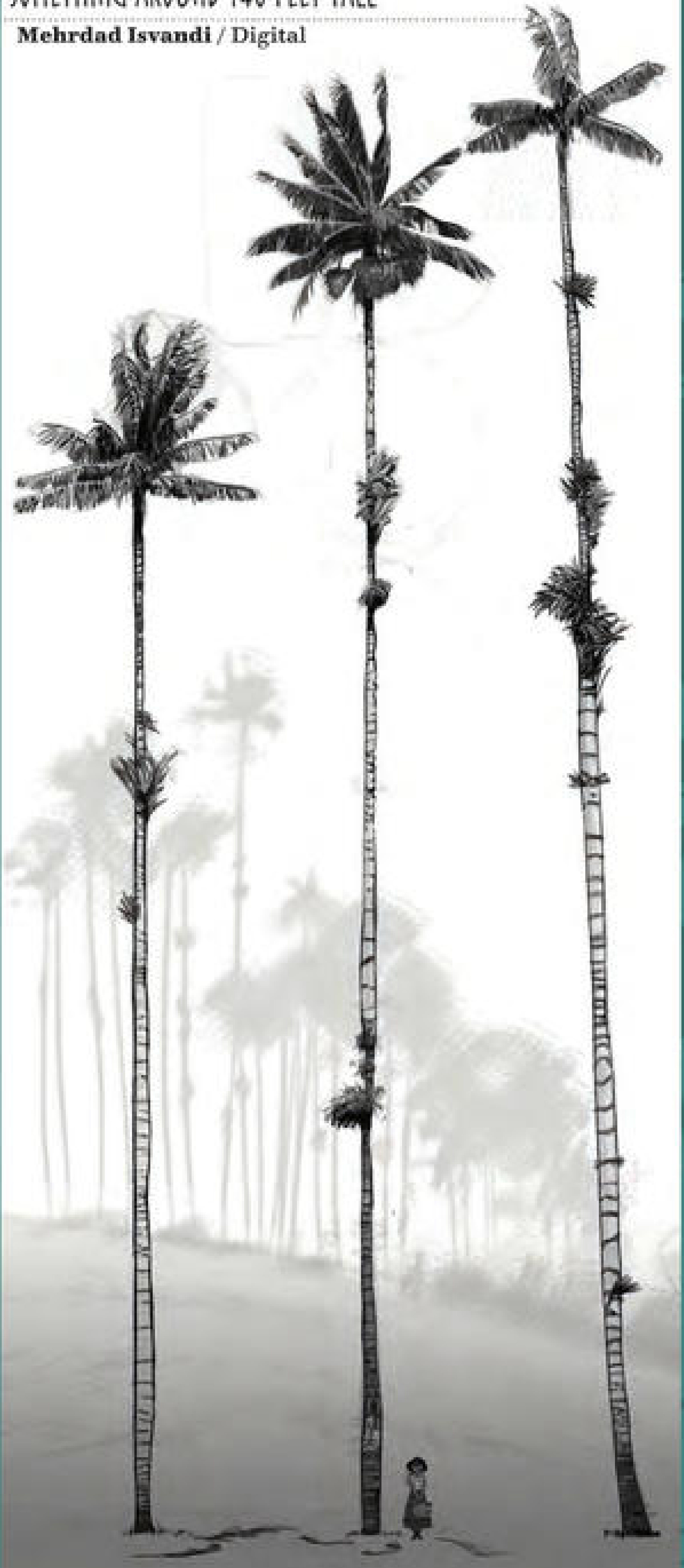

THE WORLD OF
ENCANTO
AN EDEN-LIKE PROTECTED VALLEY WHERE THE MAGICAL FAMILY AND A SMALL VILLAGE LIVE
MOUNTAINS WERE MAGICALLY PUSHED UP TO CREATE THE PROTECTED VALLEY
Jason Hand / Digital

"In Barichara some people told us stories of magic—we heard about a person walking in a secret forest and seeing a glowing light that led them to a talking snake, the guardian of this freshwater well. These stories were told in a way that is very matter of fact, where magic is normal and real."
—Jared Bush, Director

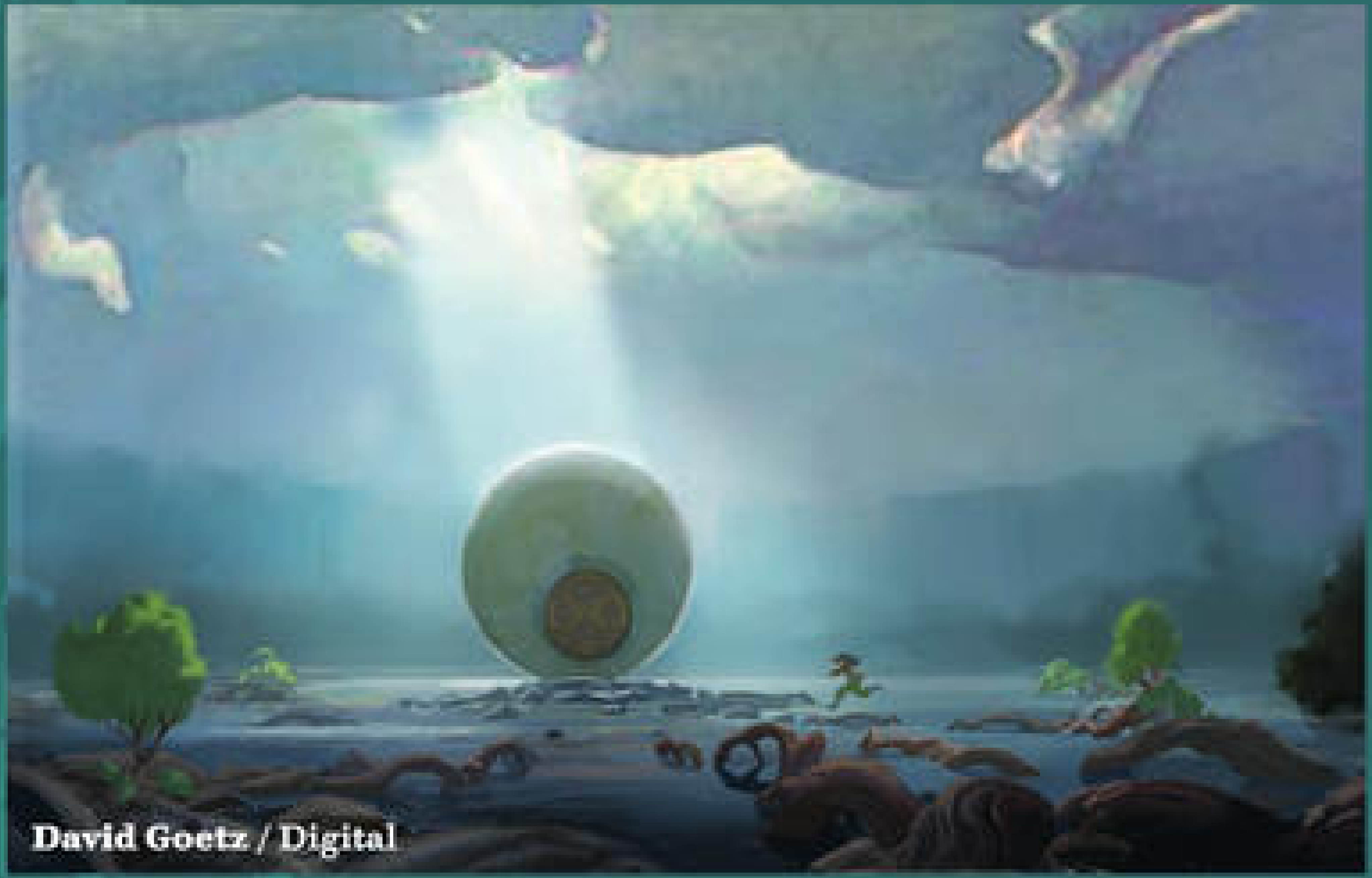

Mehrdad Isvandi / Digital

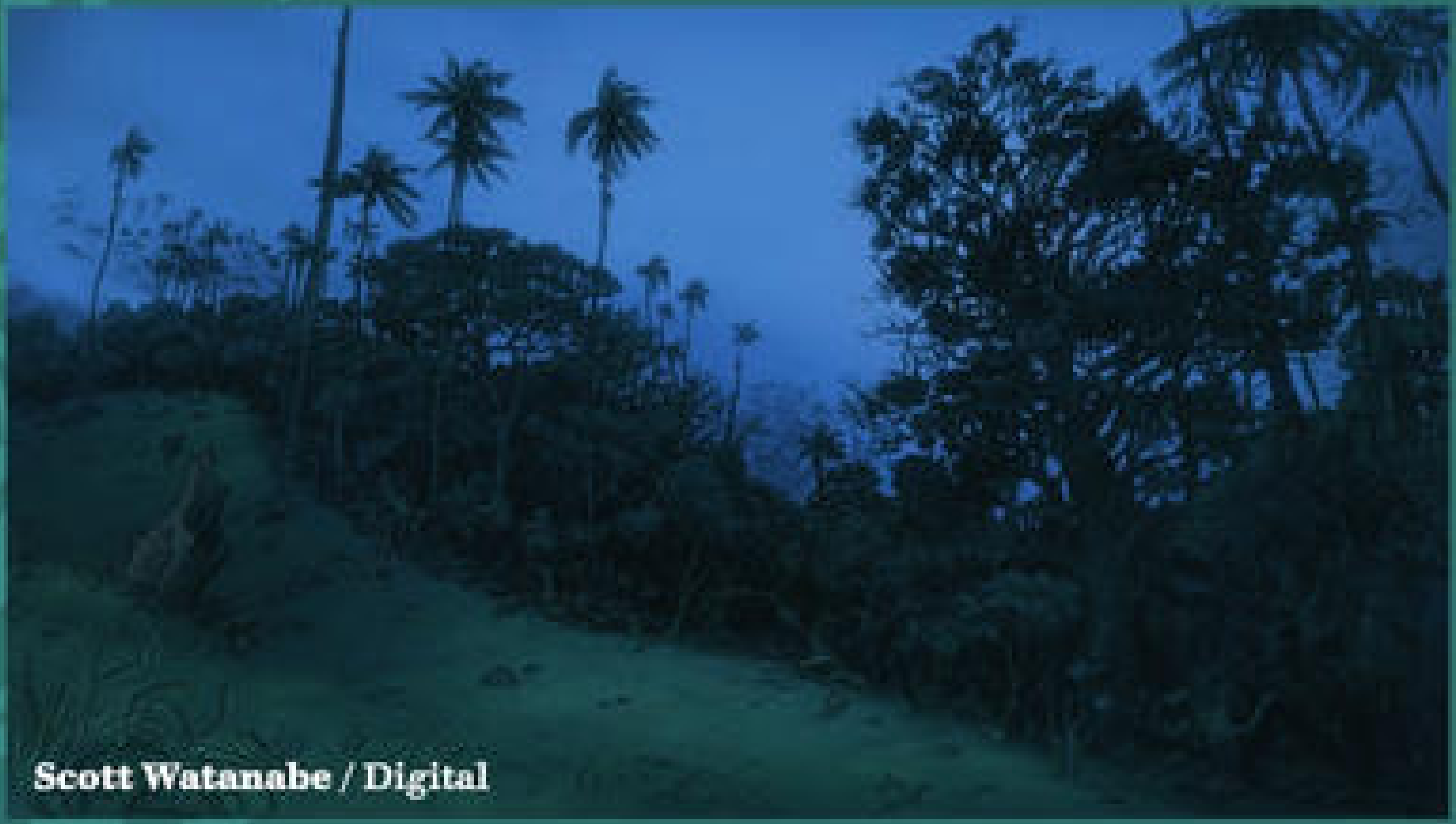
SOMETHING AROUND 140 FEET TALL

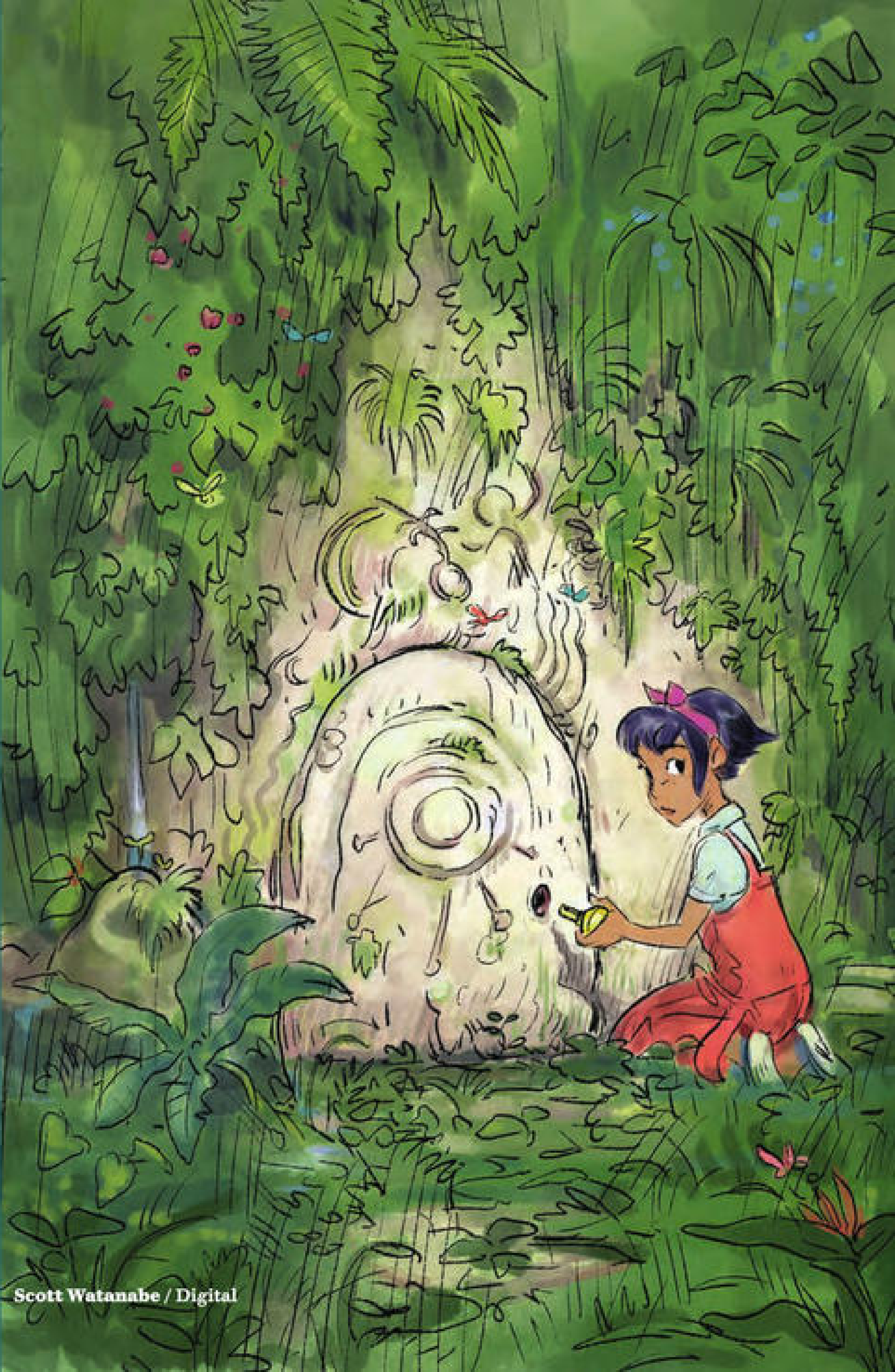
Mehrdad Isvandi / Digital

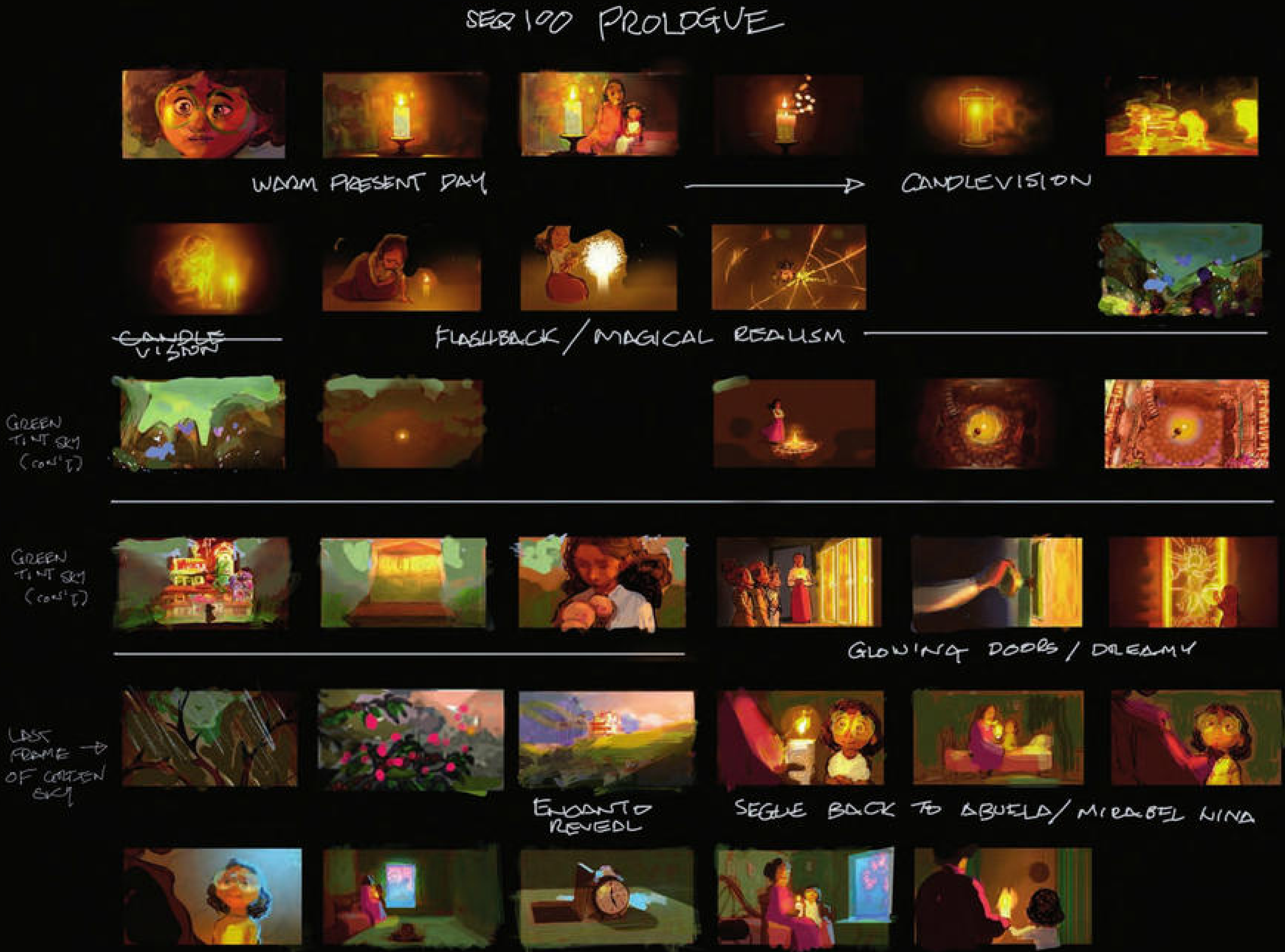


> "The filmmakers were inspired by the Cocora Valley, which lies in the heart of the Andes mountains in Colombia. It is known for the wax palms—the tallest palm trees that we know of today—that grow in this region. This is also known as the coffee region, and it is surrounded by cloud forests that are usually very misty and magical."
> —Felipe Zapata, Professor of Plant Biology

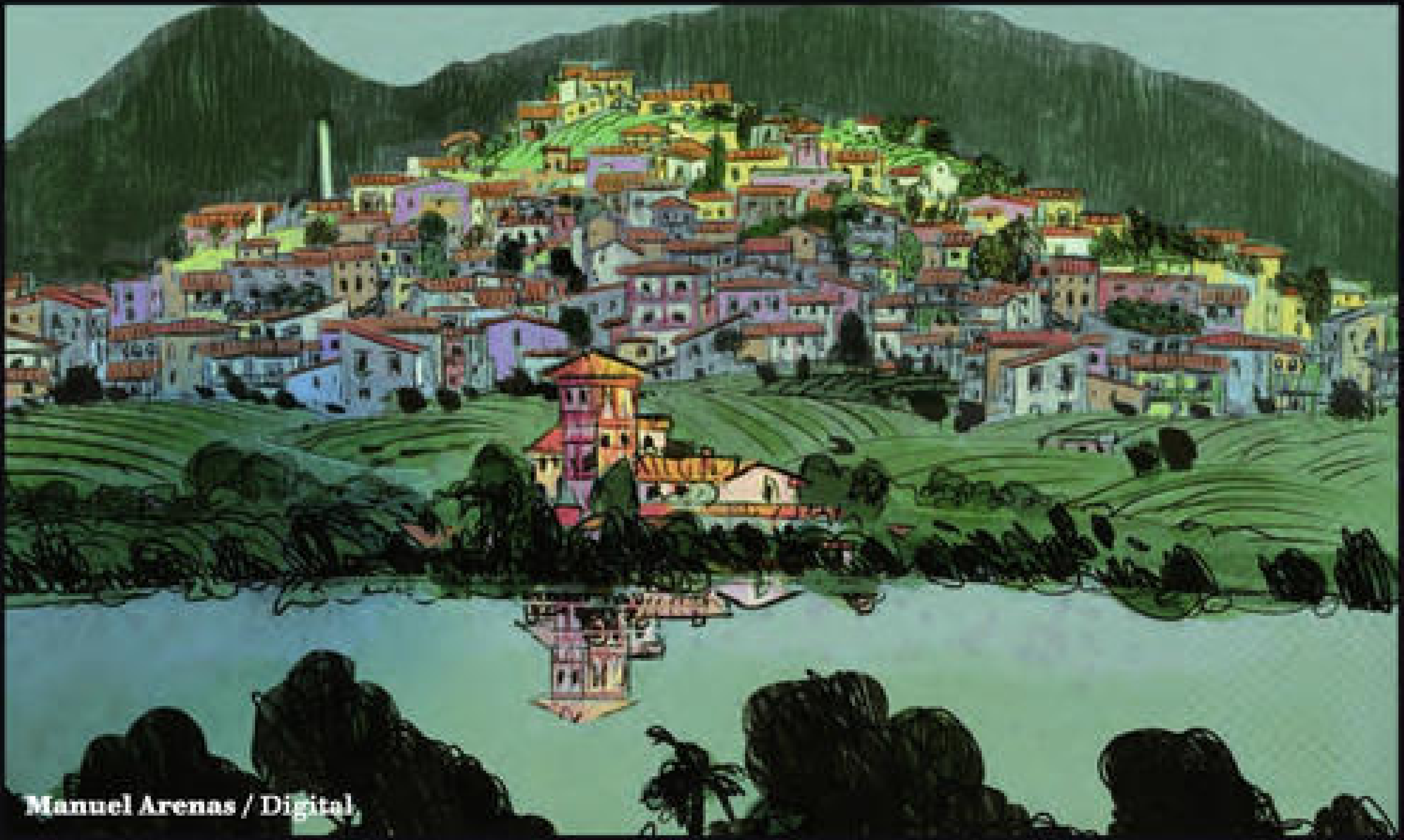

David Goetz / Digital


Scott Watanabe / Digital


Scott Watanabe / Digital

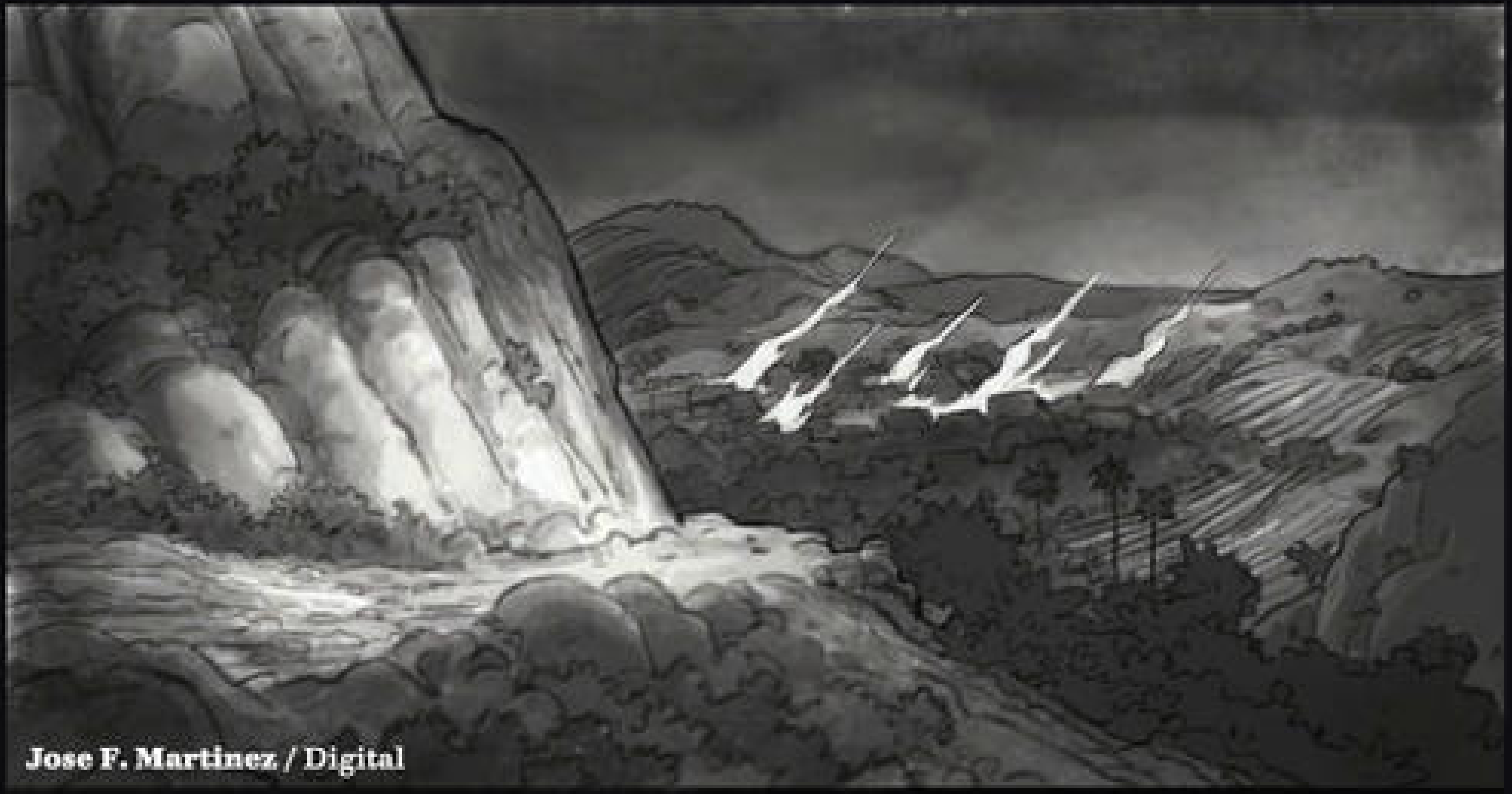

SEQ 100 PROLOGUE
WARM PRESENT DAY
CANDLEVISION
~~CANDLE VISION~~
FLASHBACK / MAGICAL REALISM
GREEN TINT SKY (CON'T)
GREEN TINT SKY (CON'T)
GLOWING DOORS / DREAMY
LAST FRAME OF GOLDEN SKY
ENCANTO REVEAL
SEGUE BACK TO ABUELA / MIRABEL NINA

Dan Cooper / Digital



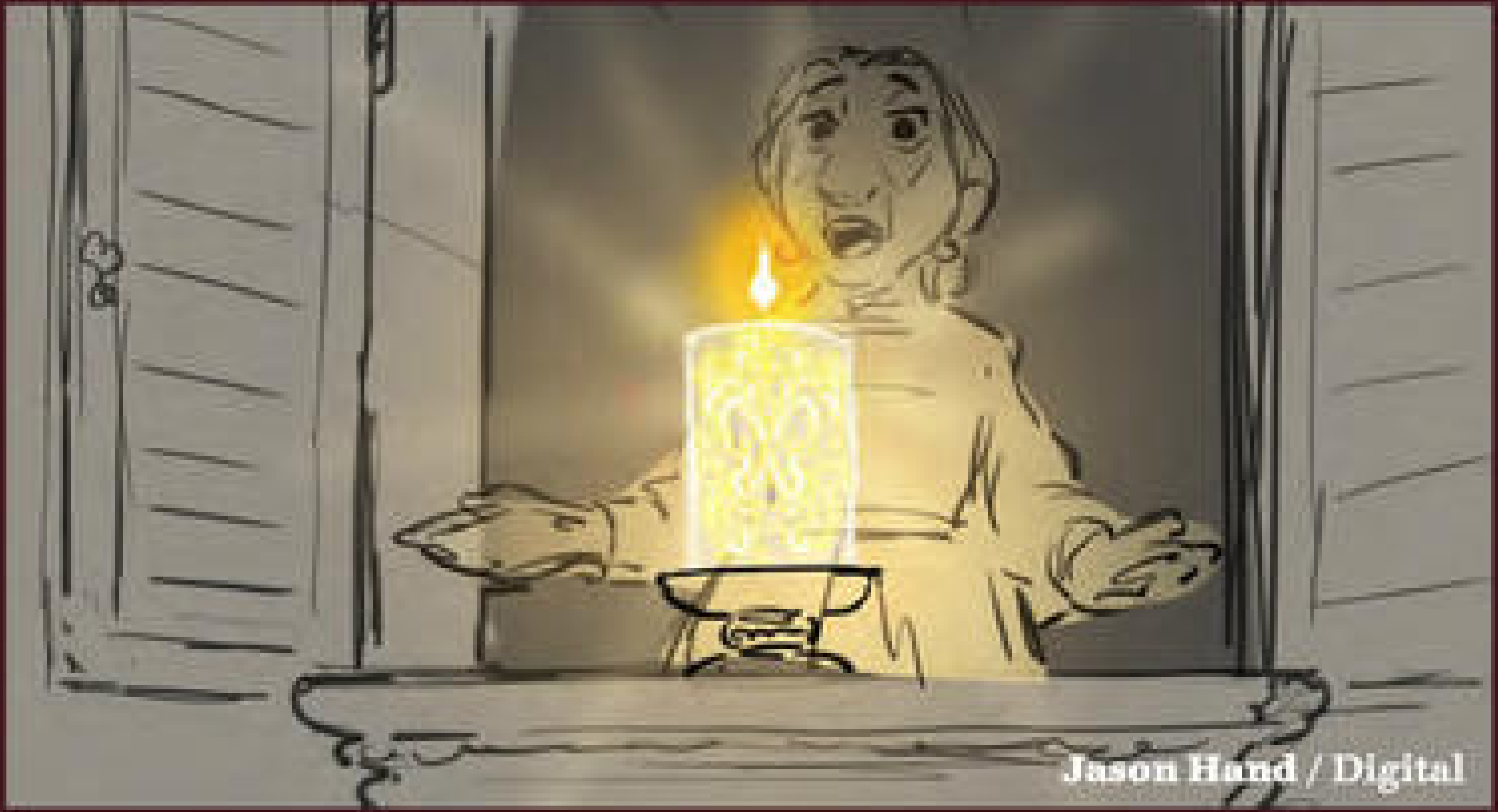
Manuel Arenas / Digital

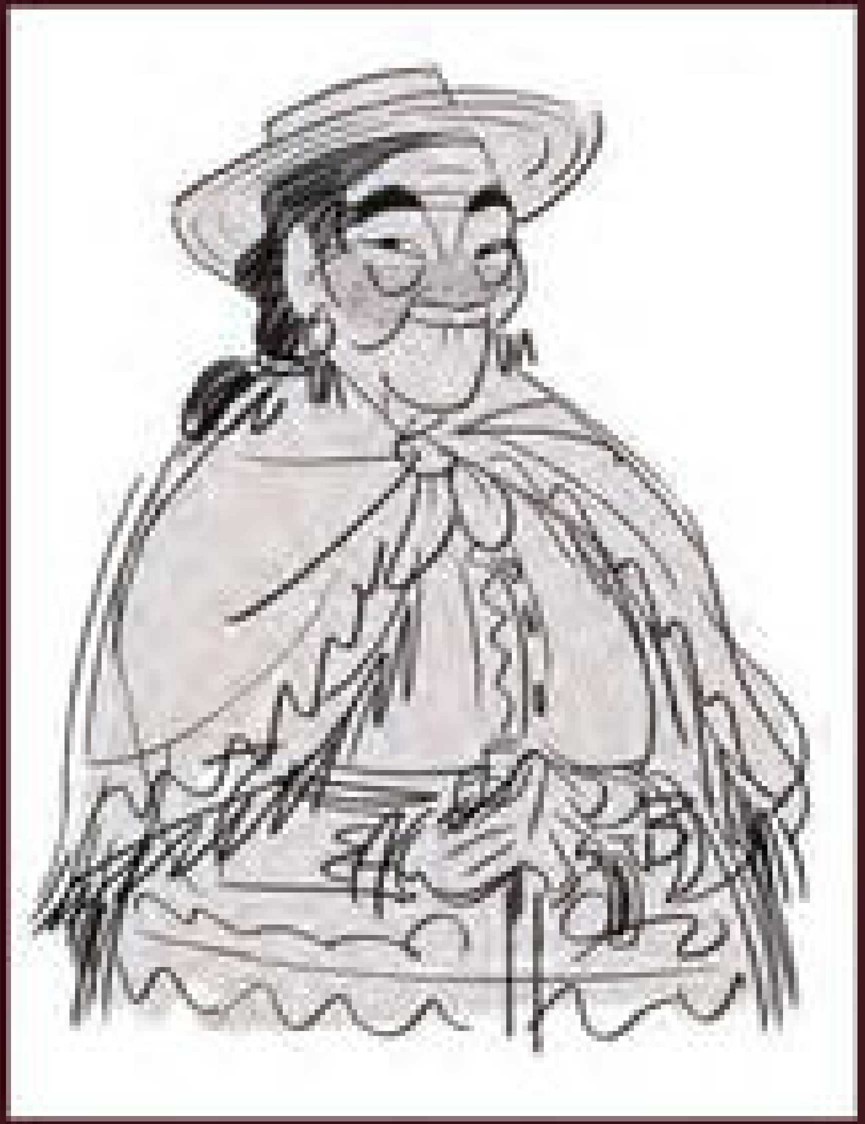
"I collaborated with the lighting and art team to land on this idea of having mostly a single source of light here: the candle. It stays that way for most of the sequence, but there is also this colorful light explosion when the full Encanto is revealed, to accentuate that moment."
—Dan Cooper, Color and Lighting Lead

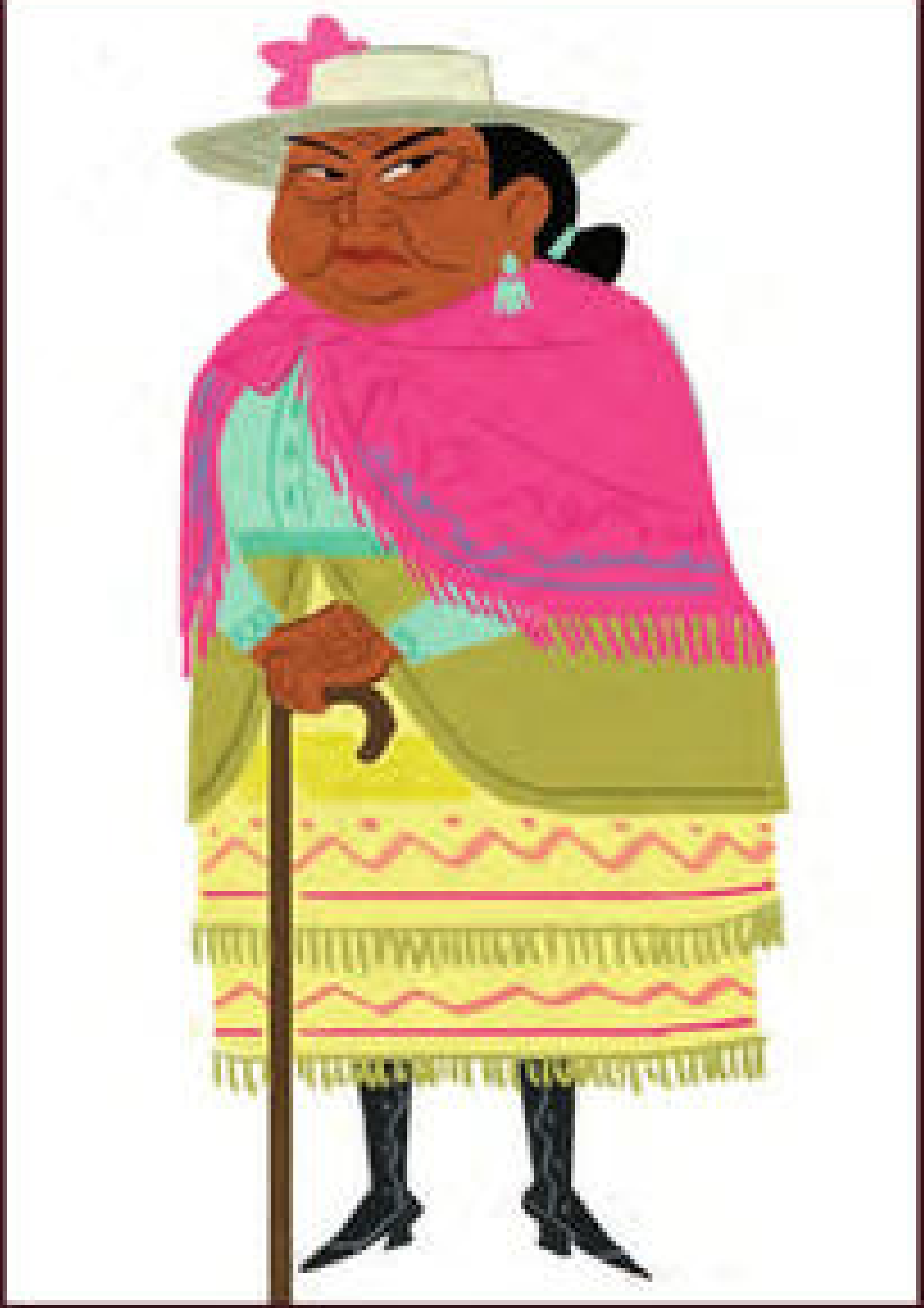


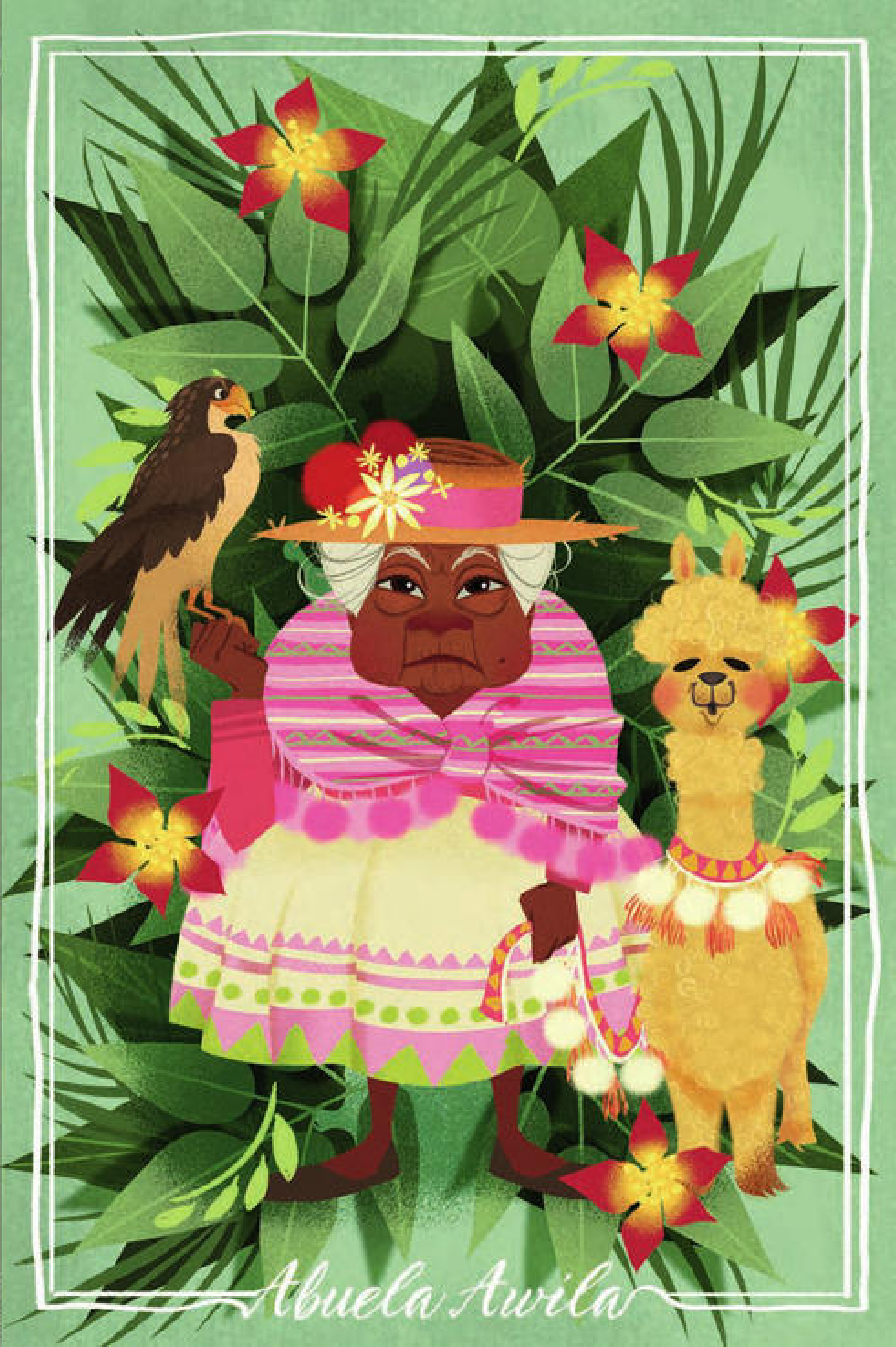
Jose F. Martinez / Digital

Abuela Alma

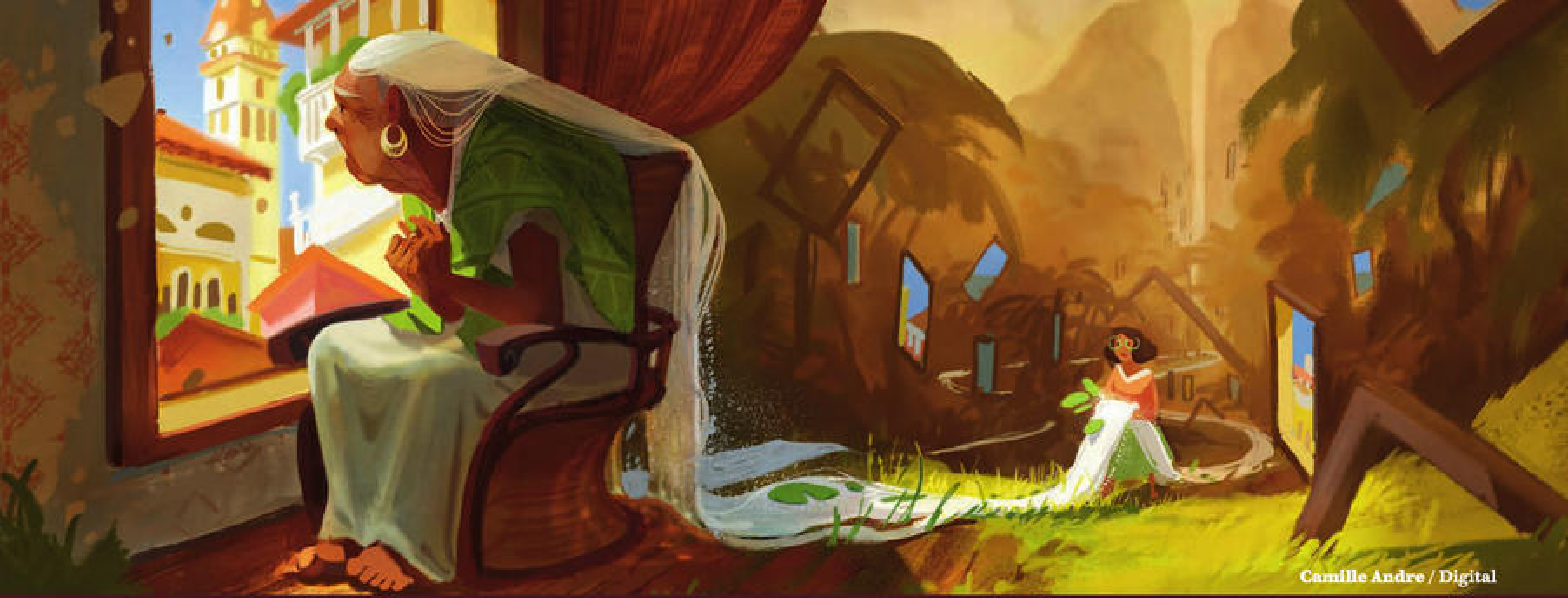

Jason Hand / Digital


Bill Schwab / Digital


Bill Schwab / Digital


Abuela Awila

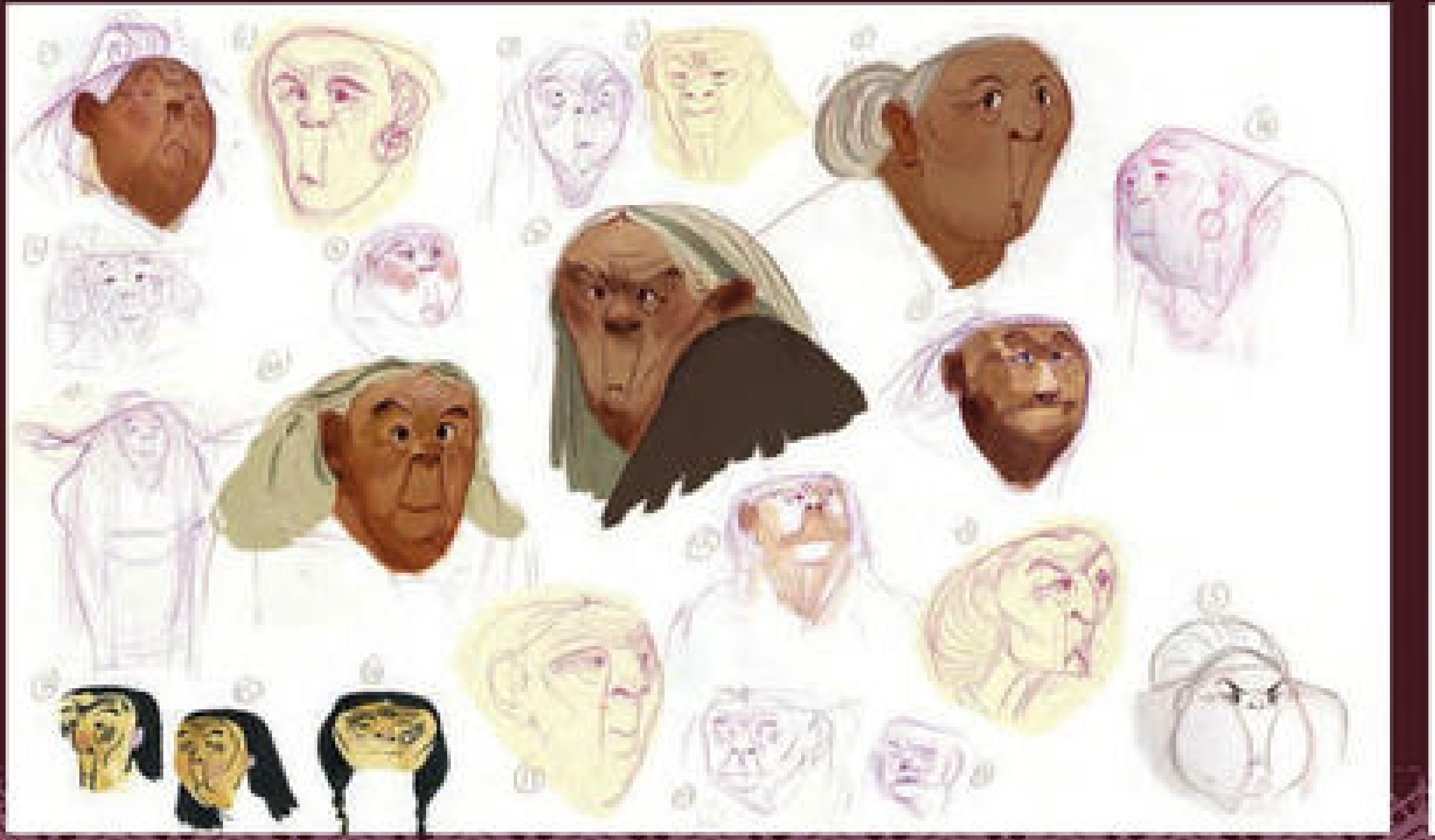
Lorelay Bové / Digital

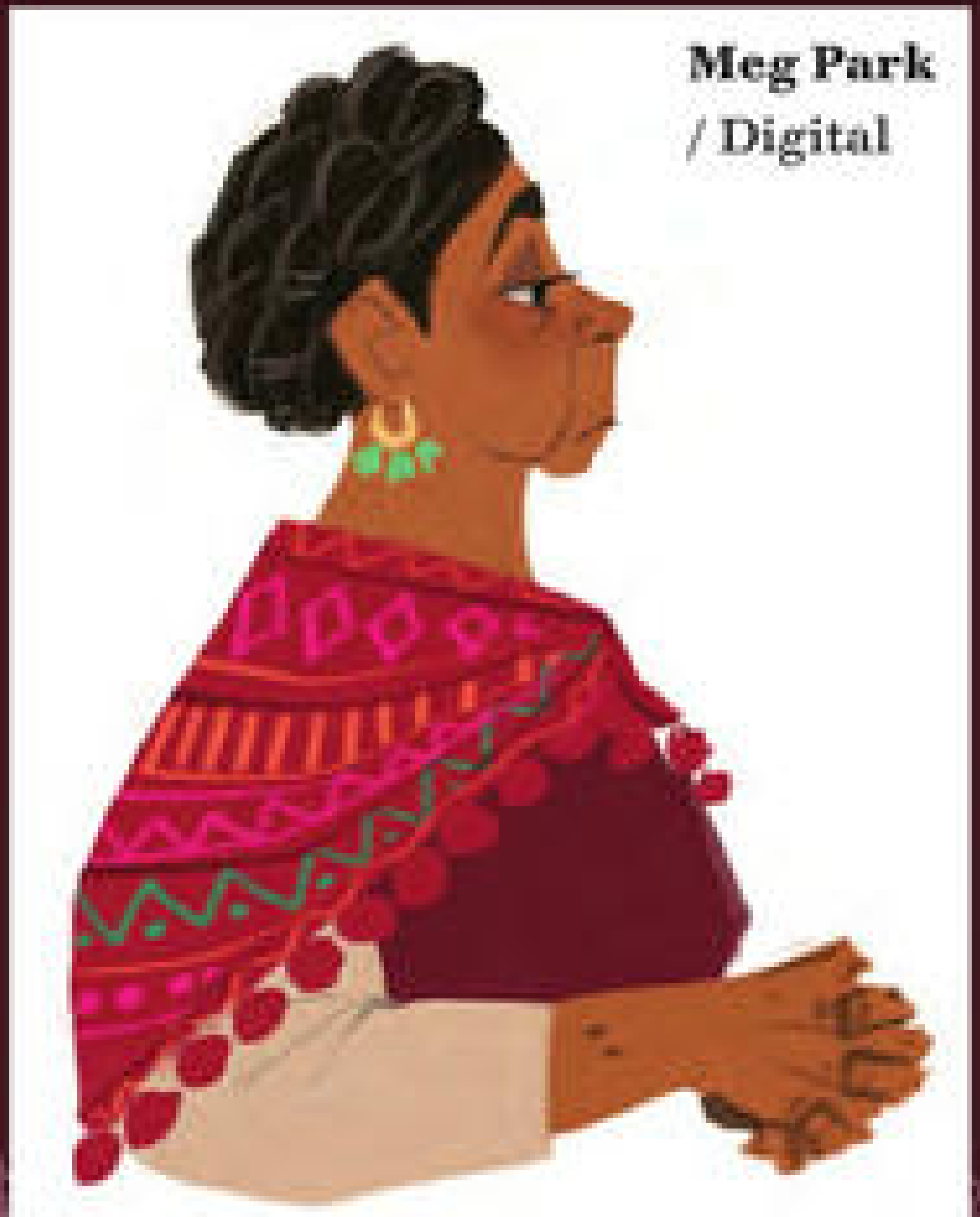


Camille Andre / Digital

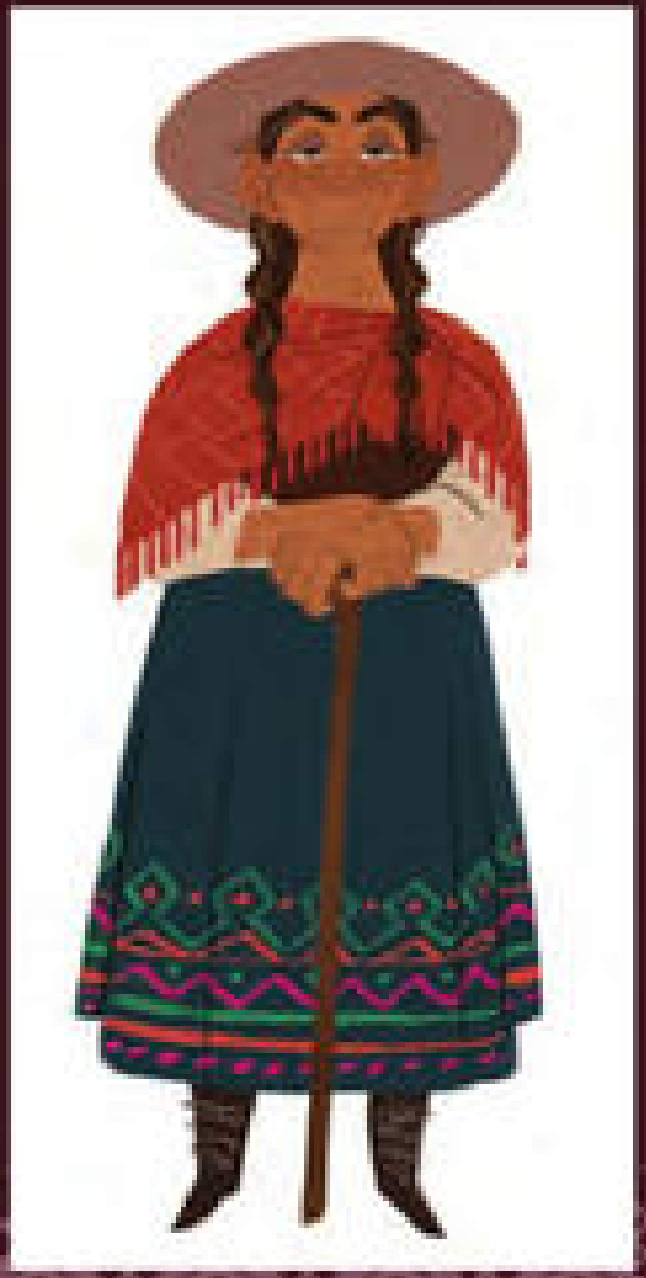
"Since the beginning, Abuela was always this stern, complicated person; someone that has to always look out for the well-being of her family and the town, with this painful connection to the past. There's a complexity to someone who always has to be hard, but also carries a deep vulnerability. I love the mix of the strong and the soft. To walk that line, we found a very warm beauty in her eyes, which comes from her younger self still living somewhere inside of her." —Bill Schwab, Art Director, Characters

Camille Andre / Pencil, Digital

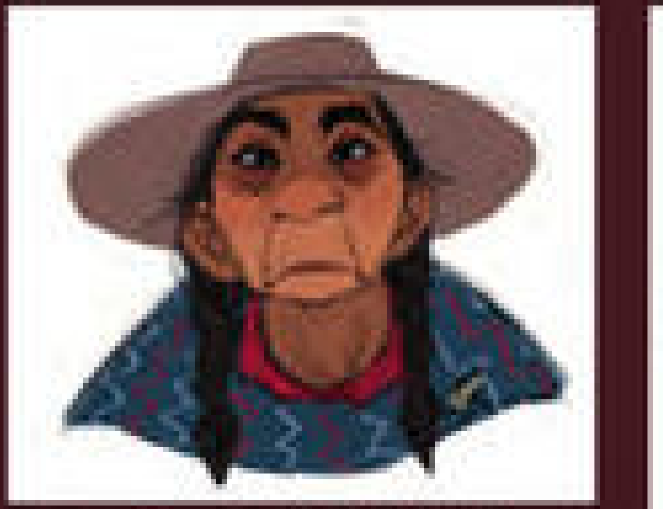




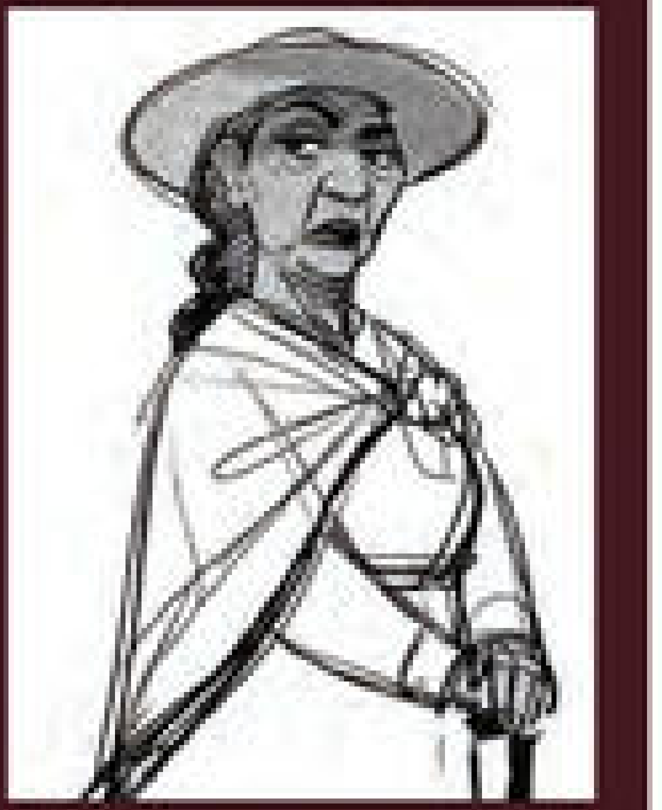
Meg Park / Digital



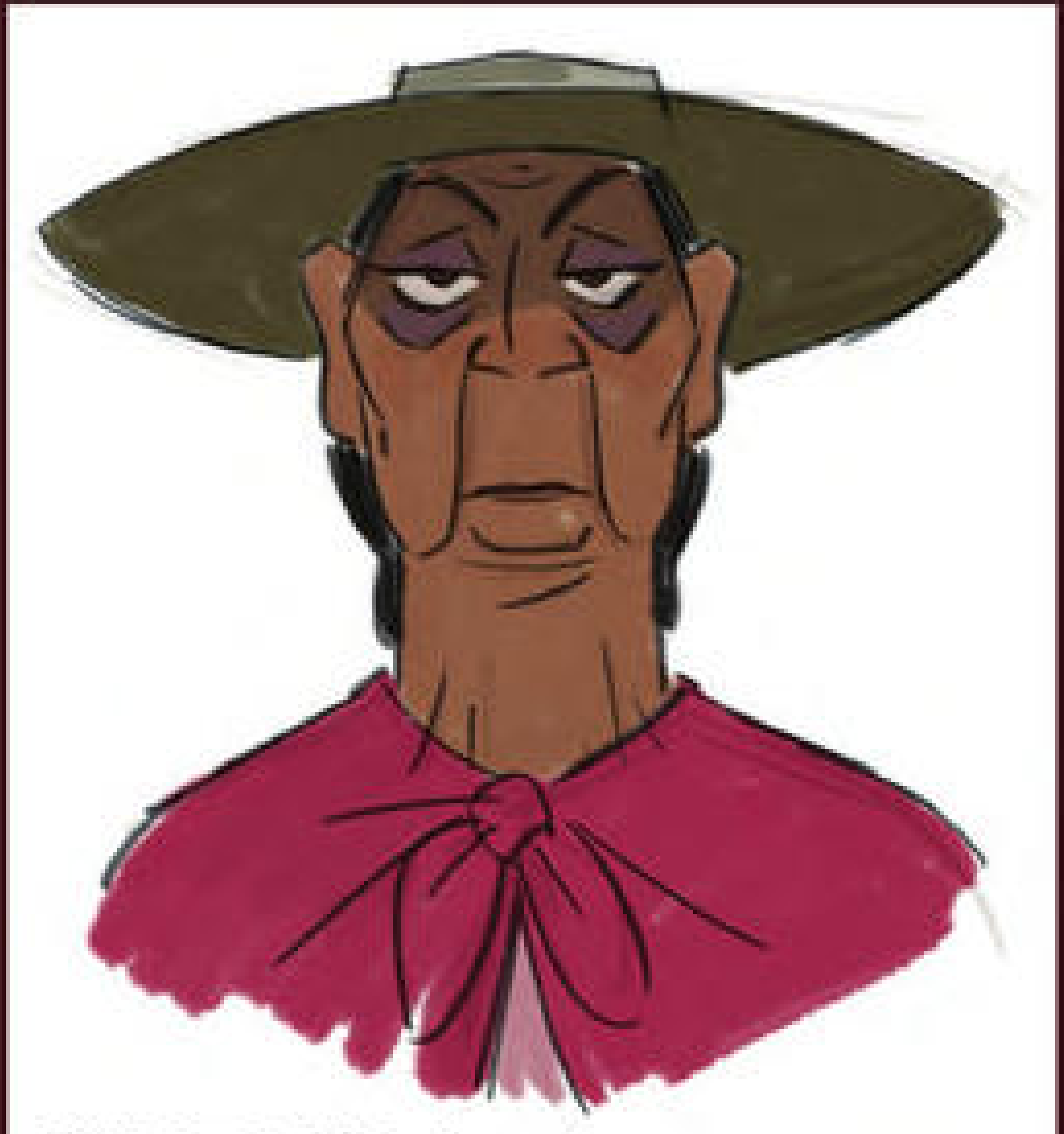
Meg Park / Digital



Meg Park / Digital

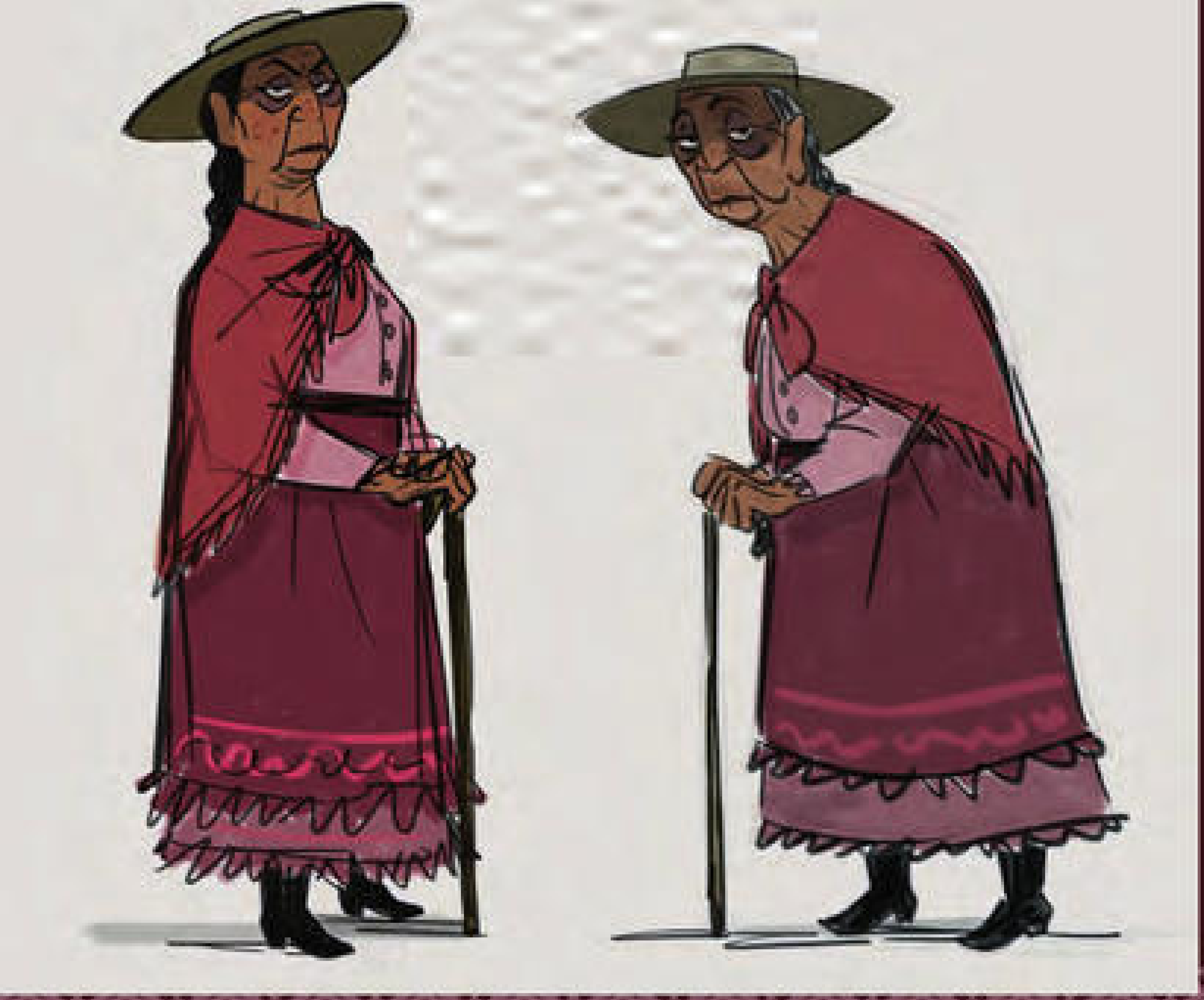


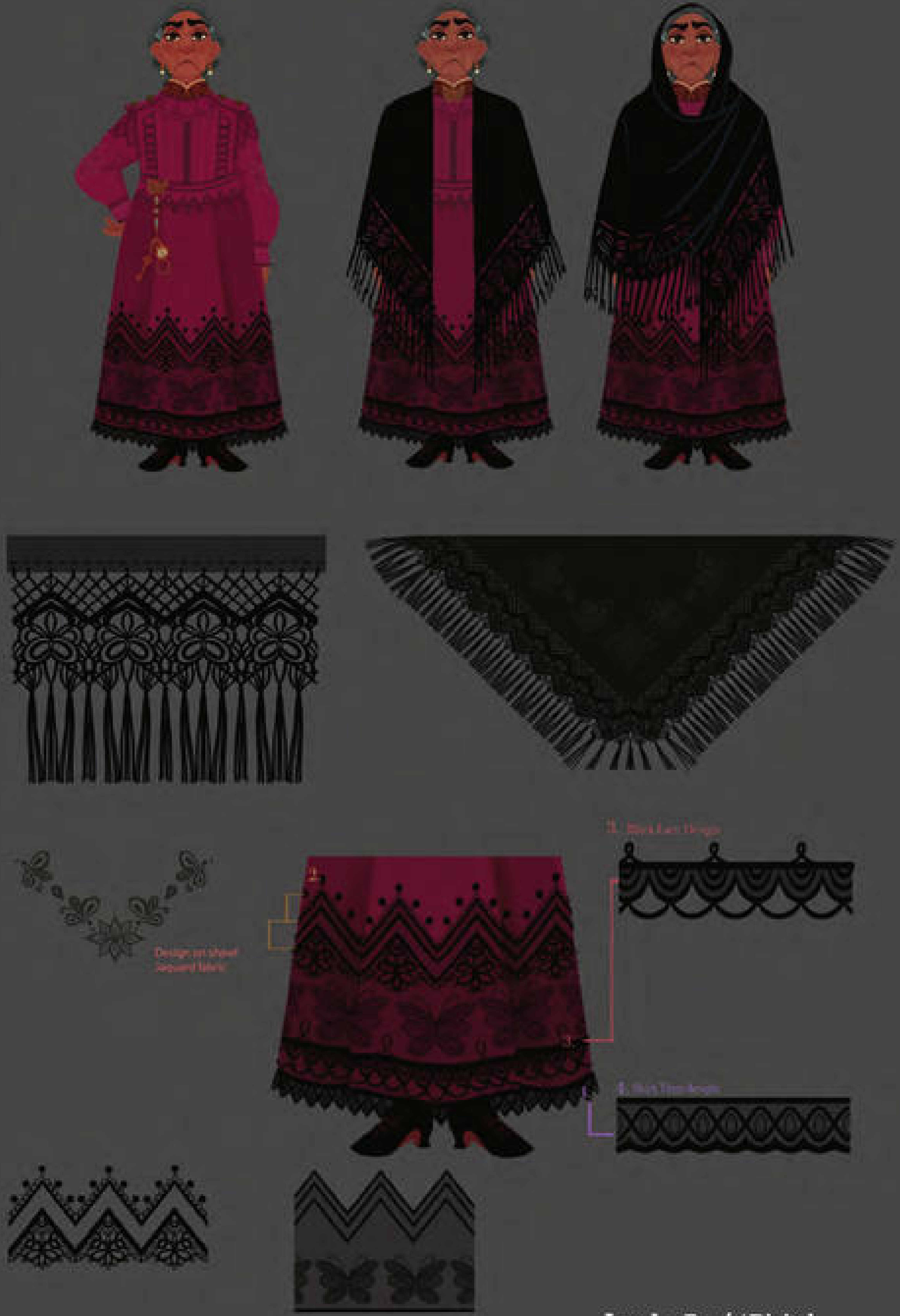
Jin Kim / Digital



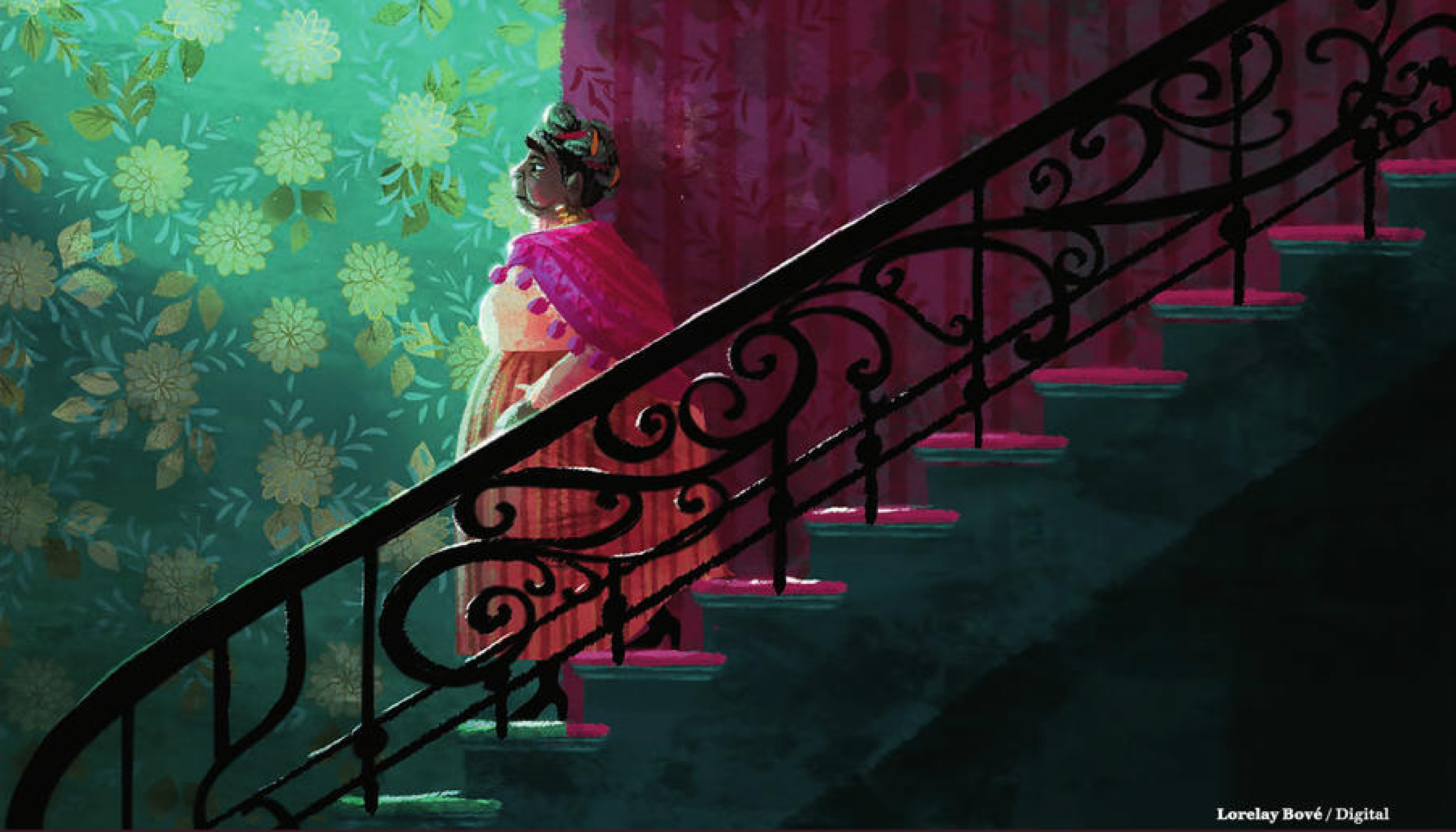
Bill Schwab / Digital

Bill Schwab / Digital




Design on shawl
Jacquard fabric
3. Black Lace Design
4. Skirt Trim design

Lorelay Bové / Digital

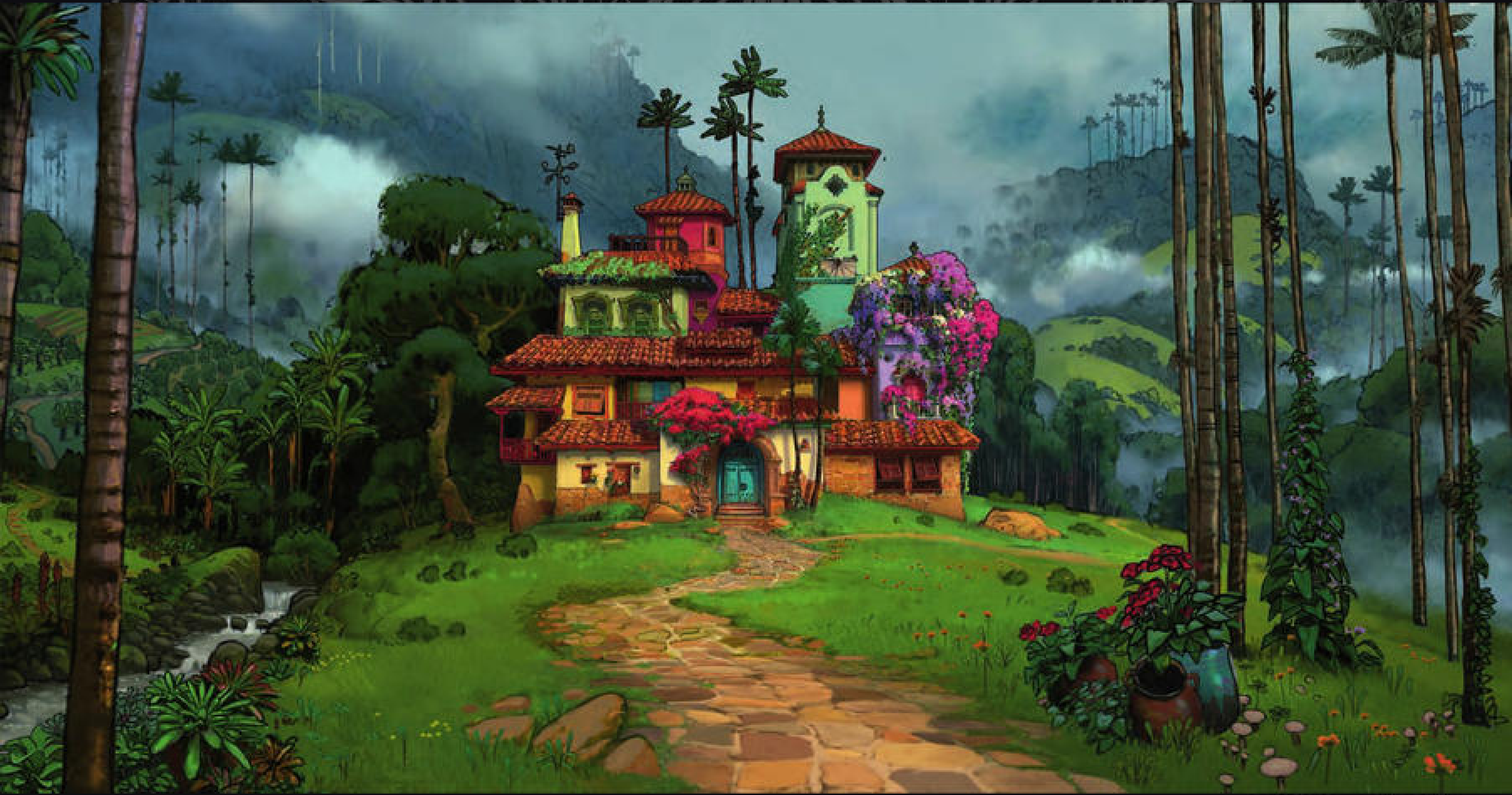


Lorelay Bové / Digital

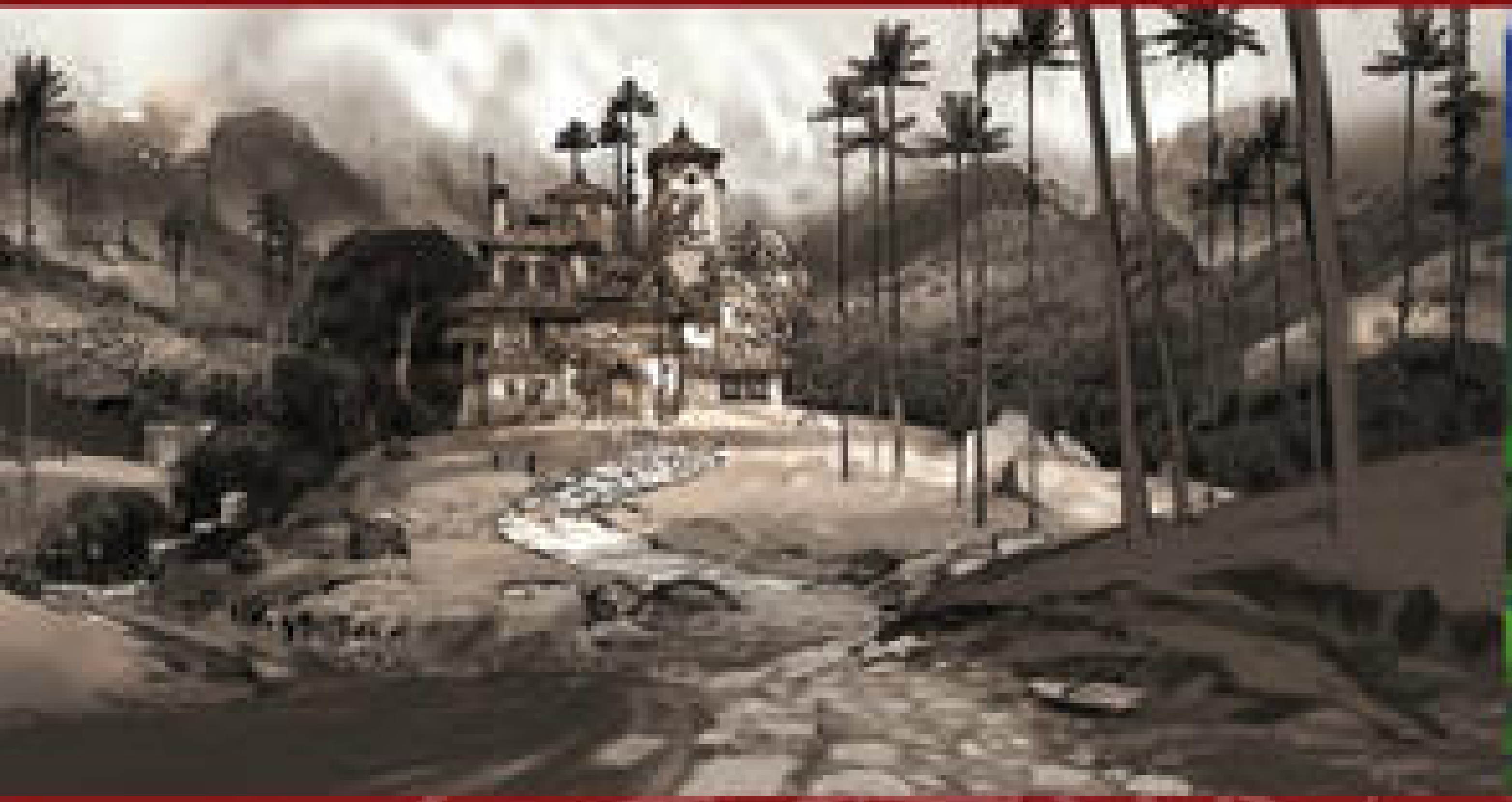
"Because the house was an extension of Abuela at one point, rather than the whole family, the color of the wallpaper would reflect her mood in whatever room she was in. We explored what we could do with magical realism through human emotions."
—Lorelay Bové, Associate Production Designer

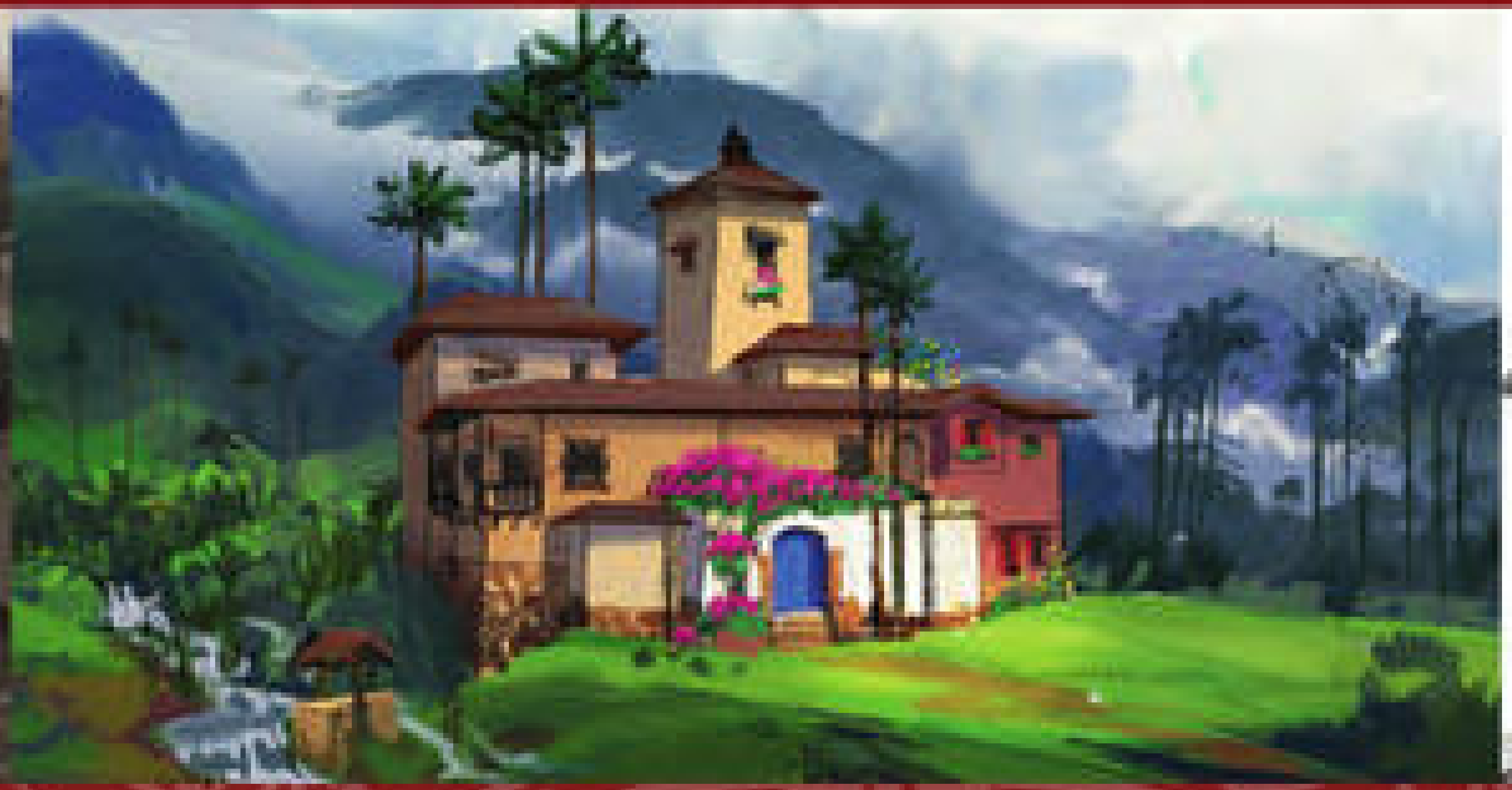
Casita

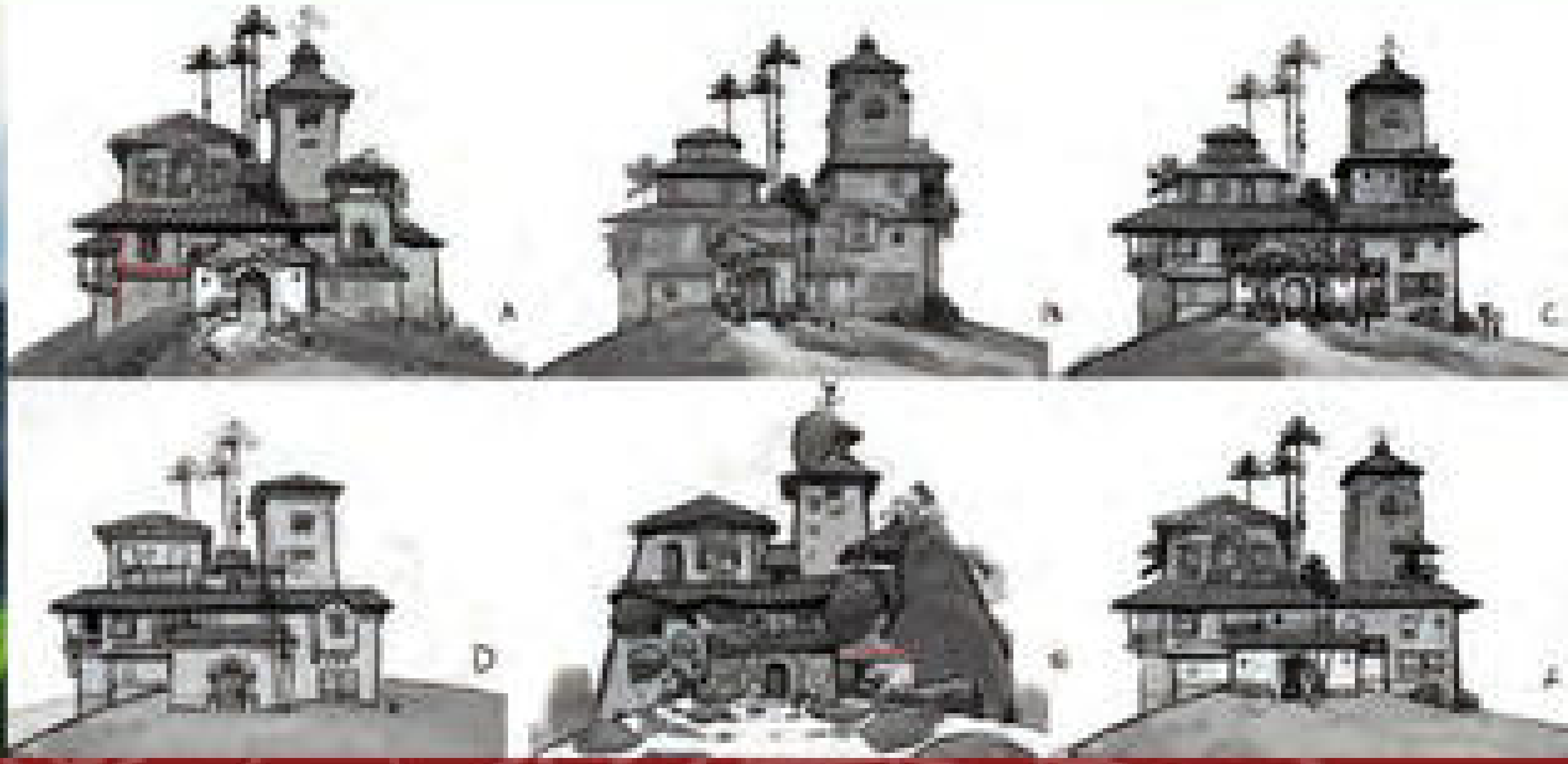
"Traditional Colombian architecture is abundant and beautiful, and earth is an important component while building typical homes. There are several variants: In one you have mud stucco walls called bahareque, which are made out of frames of organic materials like bamboo, filled with soil, and then plastered. Another is adobe, uncooked mud bricks, or tapia pisada that consists in a hollow structure with compressed layers of mud. For the roofs, it is common to use ceramic tiles called *tejas*."
—AGRA, Martin and Stefano Anzellini, Maria Inés Garcia-Reyes, Architects



Mehrdad Isvandi / Digital





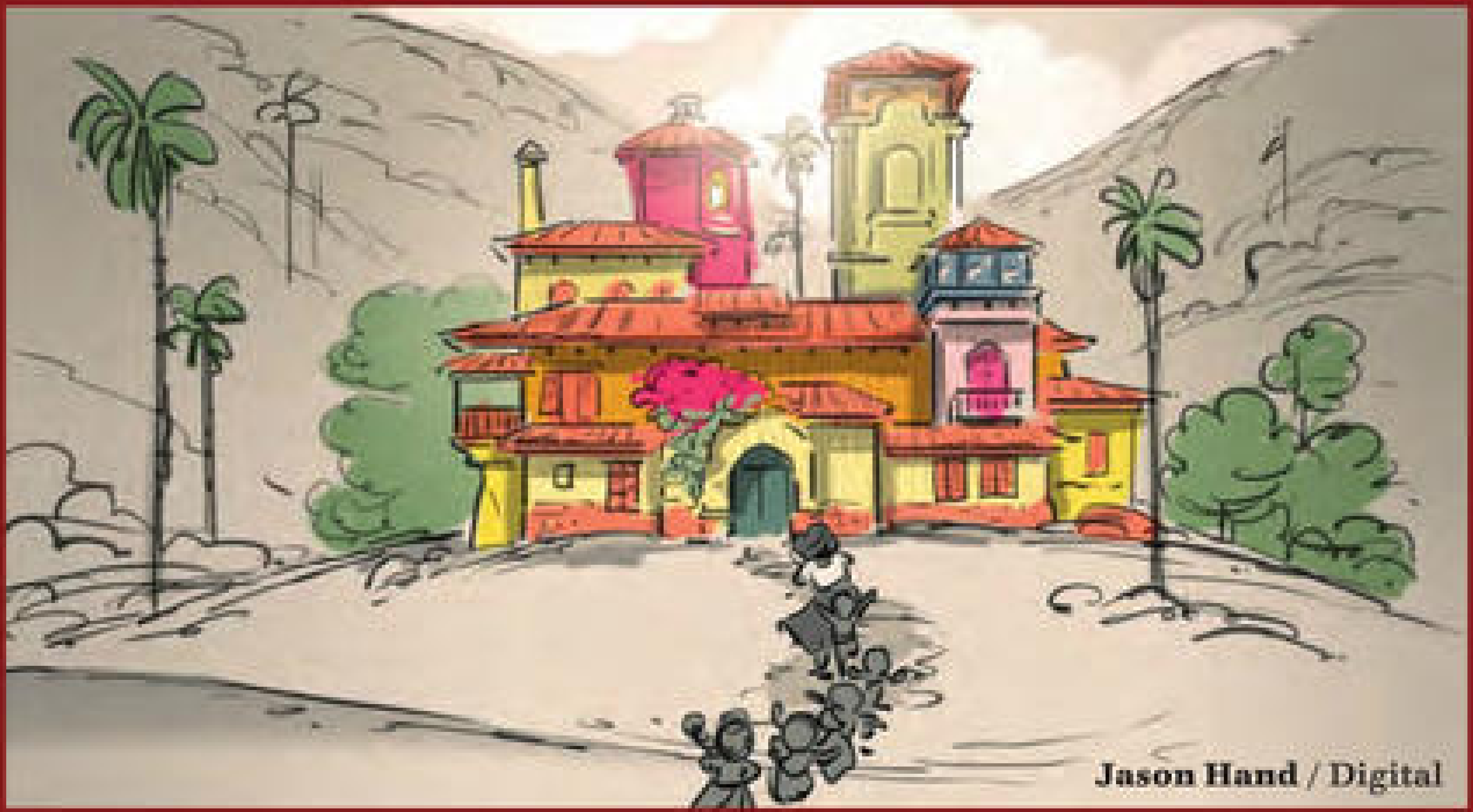


Mehrdad Isvandi / Digital

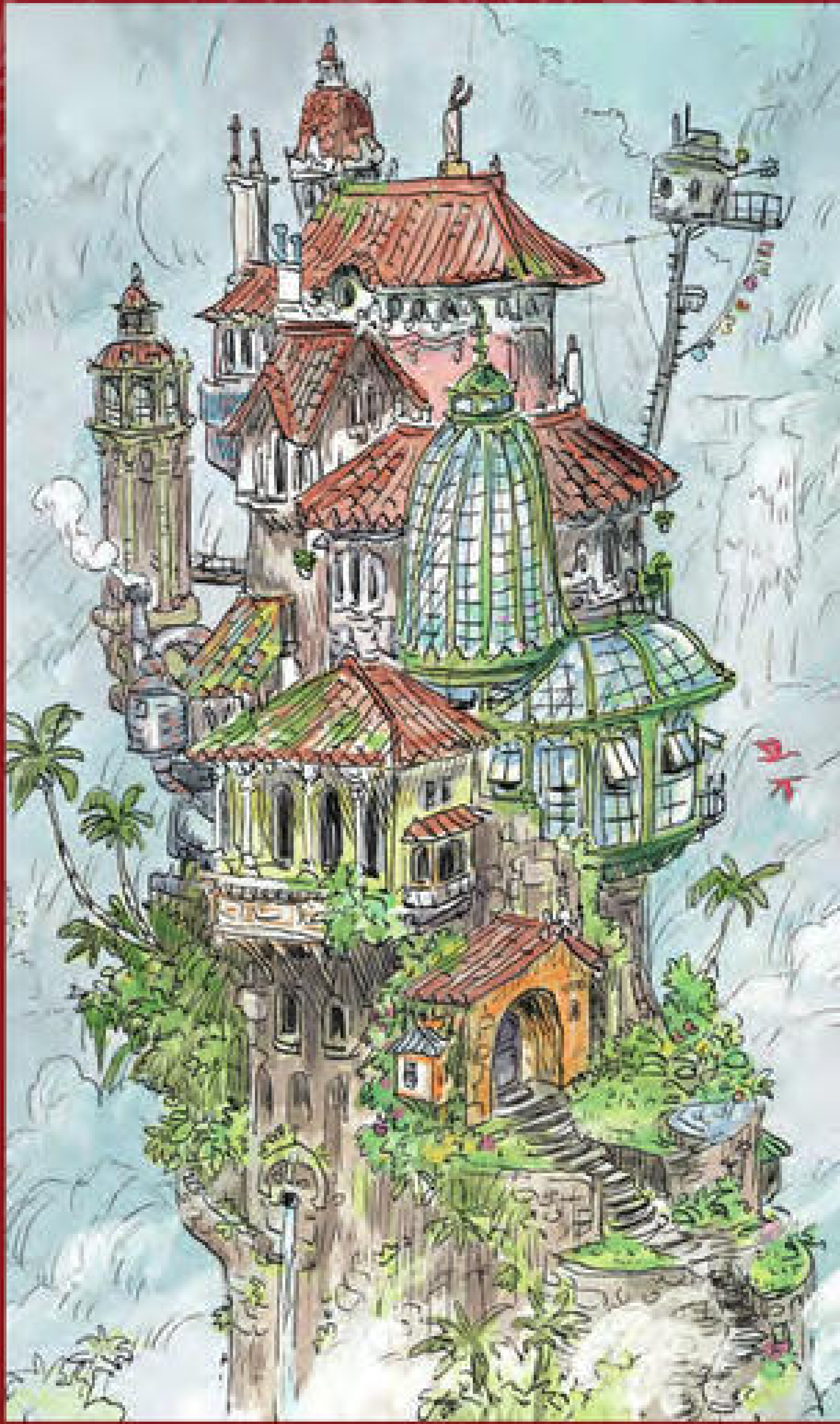
IN THE DEVELOPMENT OF *Encanto*'s story, the house became not only a place but also a character. Early on, the filmmakers landed on the idea of the physical house as a literal representation of the family and their emotional connections. If the family is happy, the house is healthy, but if the family is going through struggles, the house too will crack.

"Both Byron and I naturally started to talk about the house as a character and about how fun it would be for it to just come alive. We knew early on that we didn't want to do a journey movie, so we wanted their home to be the most interesting place for everything to happen. At the same time, we wanted to show the diversity of environments in Colombia, so being able to have these endless magical rooms with different regions represented allowed us to do both," says Jared Bush.

With that in mind, just like the other characters of the Madrigal family, the magic and personality of the house itself needed to be translated into its visual design. Part of the team's challenge was taking that story-driven creative license and marrying it to traditional practices. "One way in which we brought in elements of traditional Colombian architecture was through the use of wooden beams used on the ceilings. There is a lot of thought that goes into this type of design, so we really had to study the way they built houses and talk to architects from the region," says Art Director, Environments Mehrdad Isvandi.

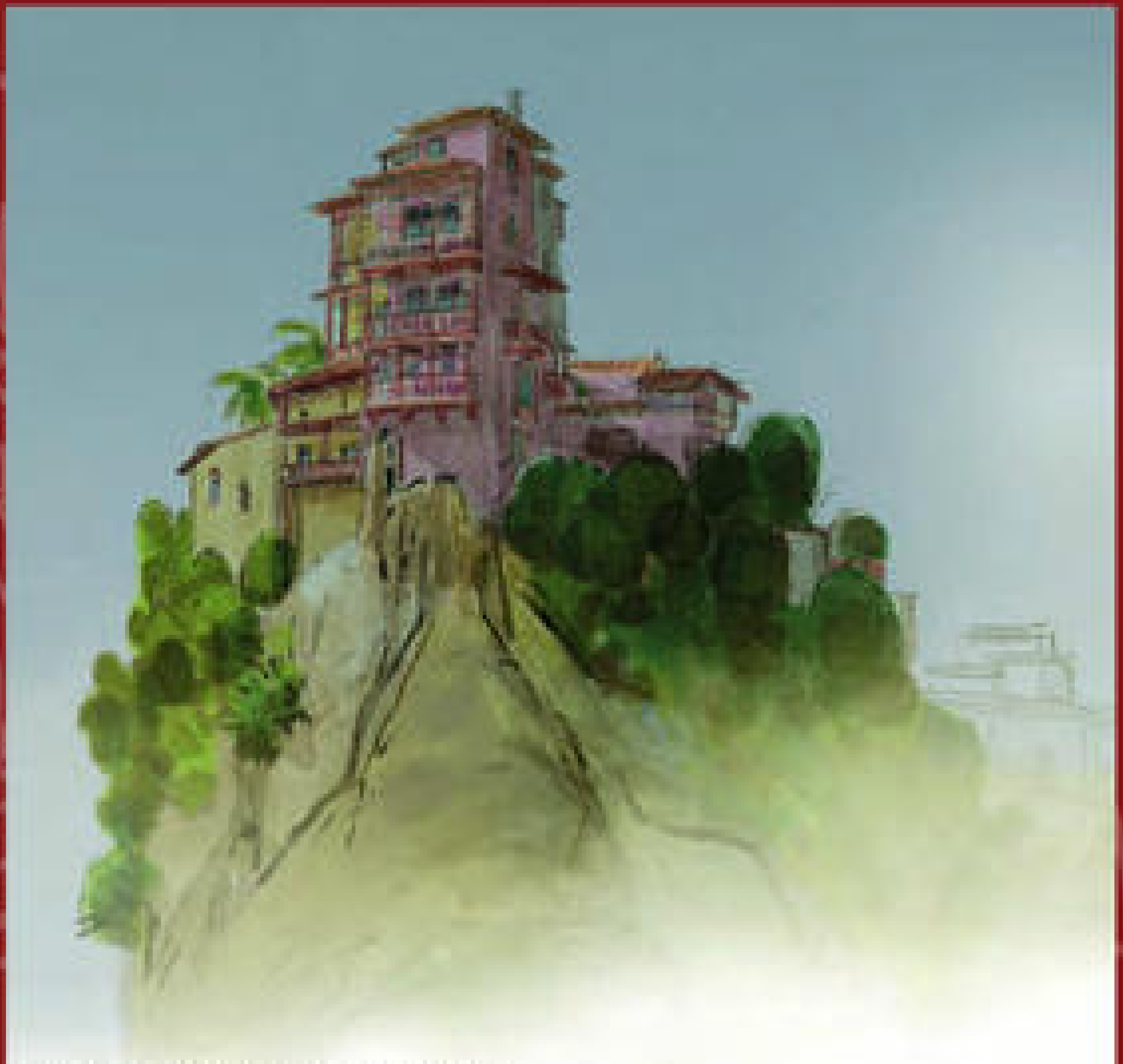


Jason Hand / Digital

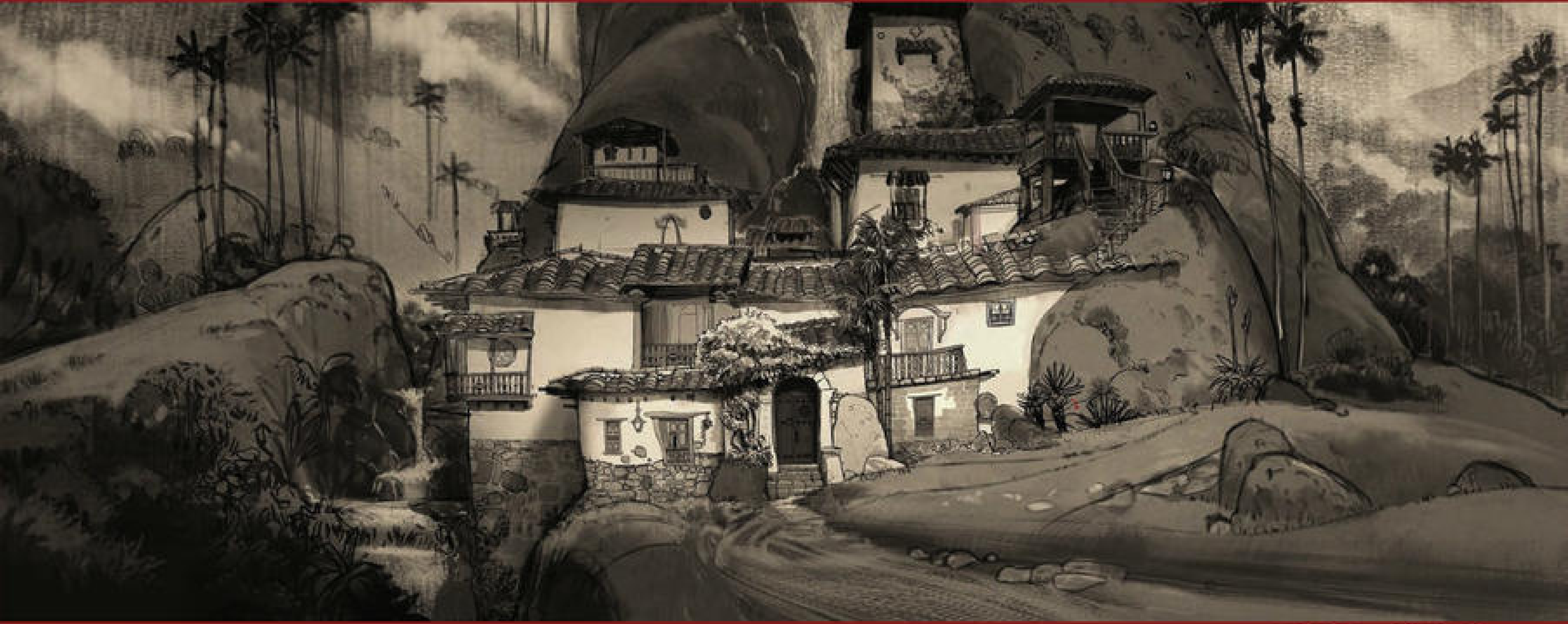


Scott Watanabe / Digital

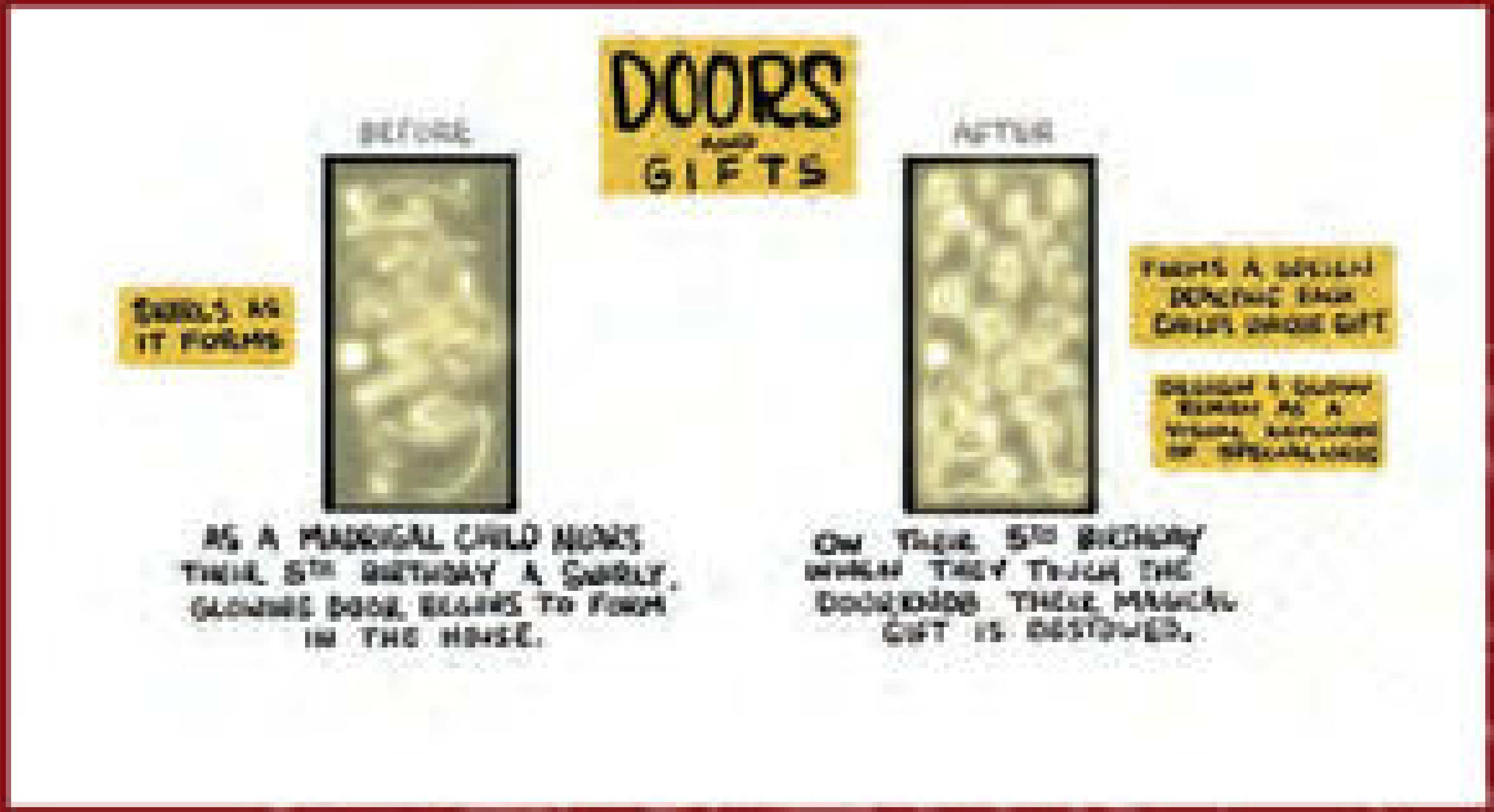
"Bringing the house to life and making it a character in the film is what I love about animation. We can do that. And while the house as a character allows for comedy, it also allows for emotion. Ultimately, the house represents the family and over the course of the film, as the family starts to have cracks, so does the house. And if we have done our job right, the audience will fall in love with the house and feel the pain when it falls." —Clark Spencer, Producer

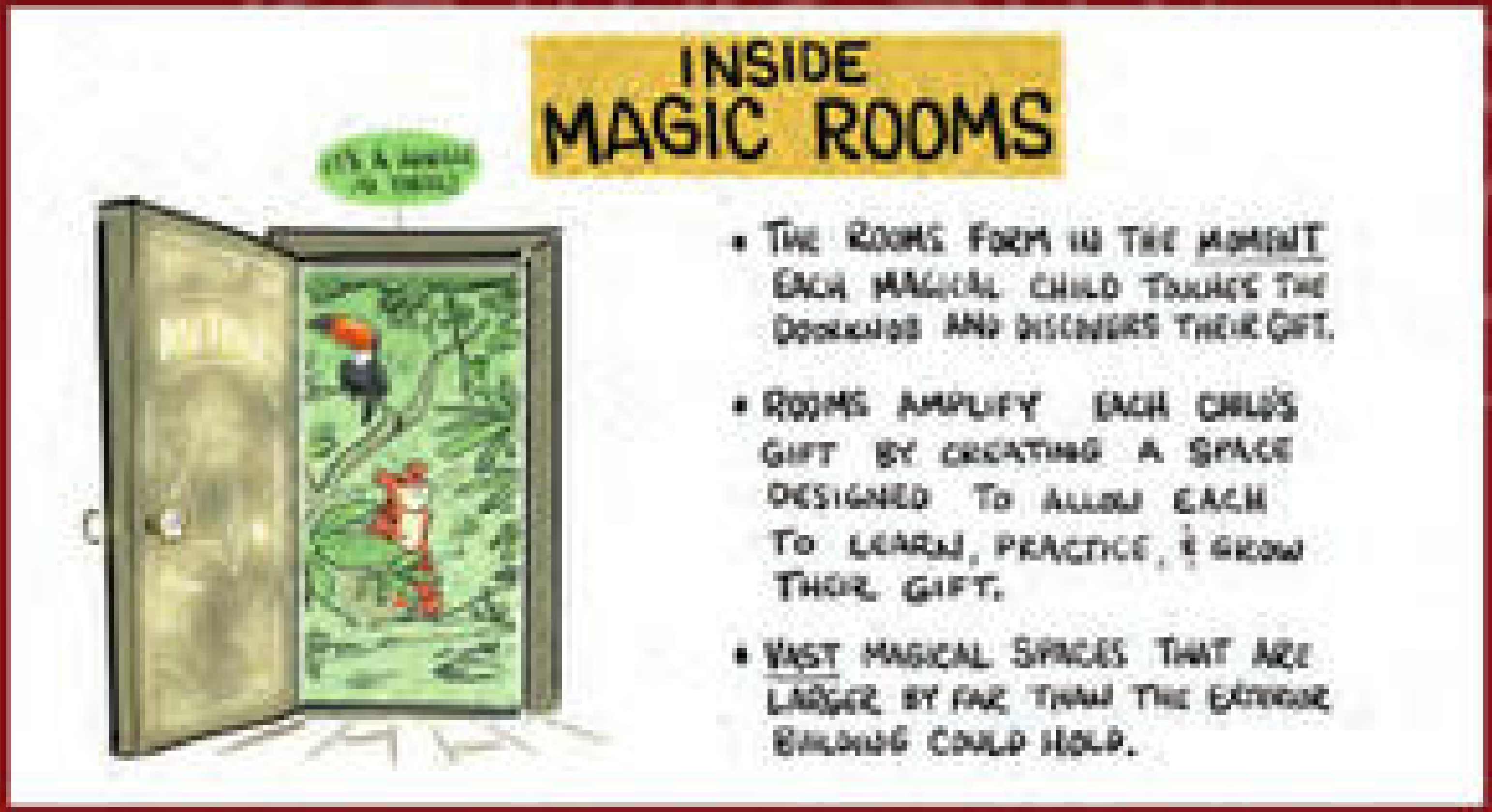


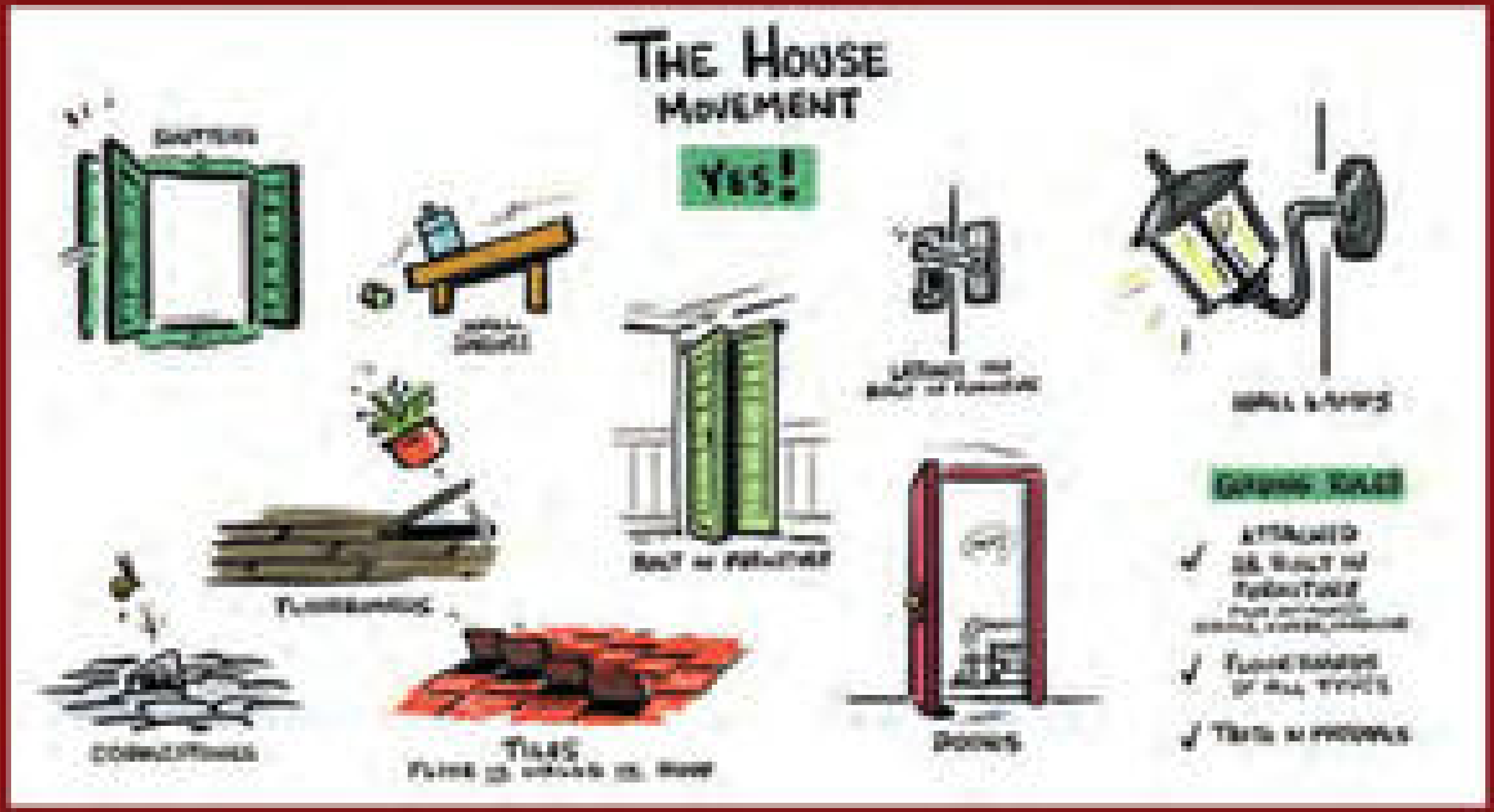
Manuel Arenas / Digital

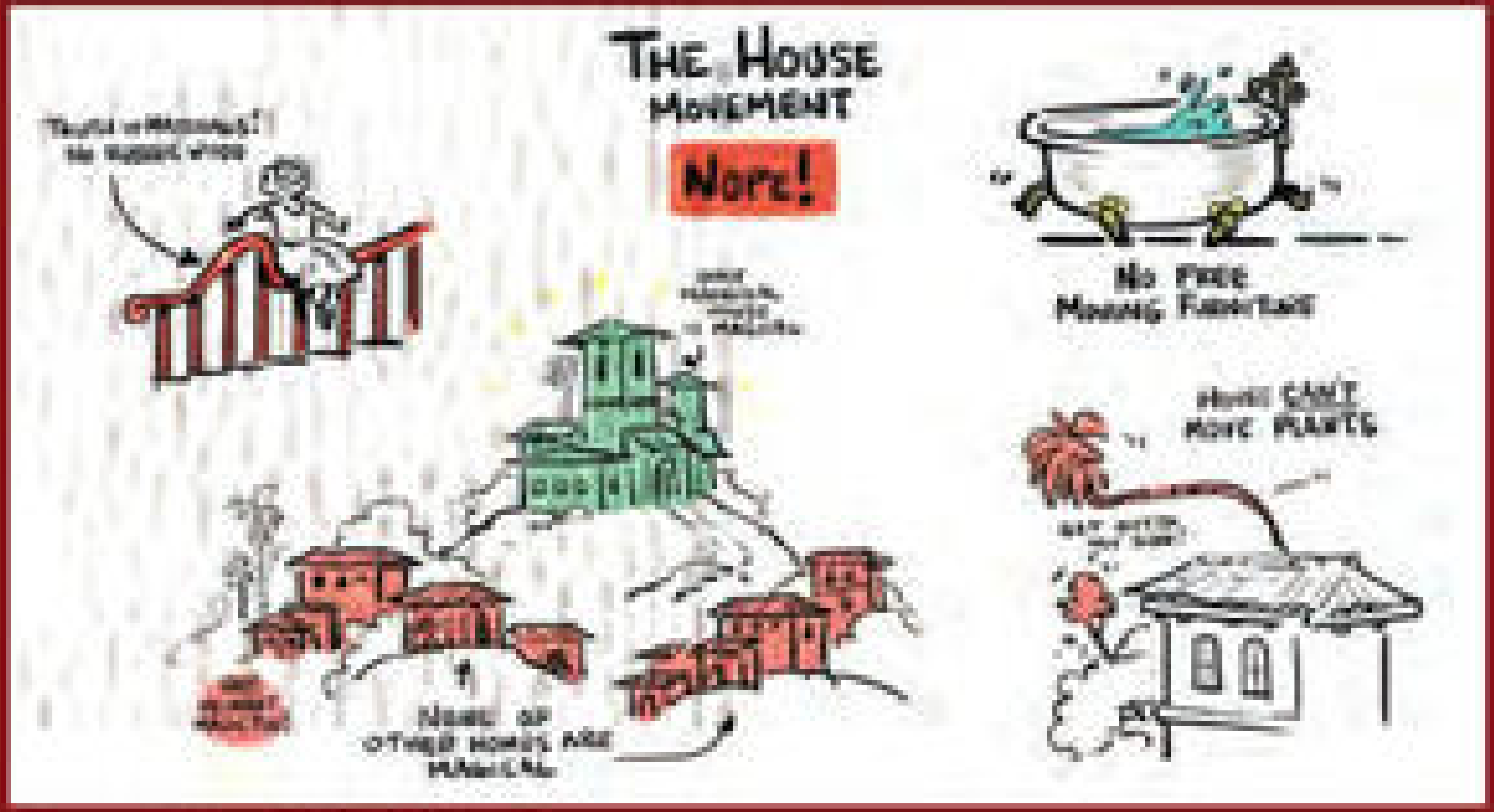


Mehrdad Isvandi / Digital


DOORS AND GIFTS
BEFORE
AFTER
SWIRLS AS IT FORMS
AS A MADRIGAL CHILD NEARS THEIR 5TH BIRTHDAY A SWIRLY, GLOWING DOOR BEGINS TO FORM IN THE HOUSE.
ON THEIR 5TH BIRTHDAY WHEN THEY TOUCH THE DOORKNOB THEIR MAGICAL GIFT IS BESTOWED.

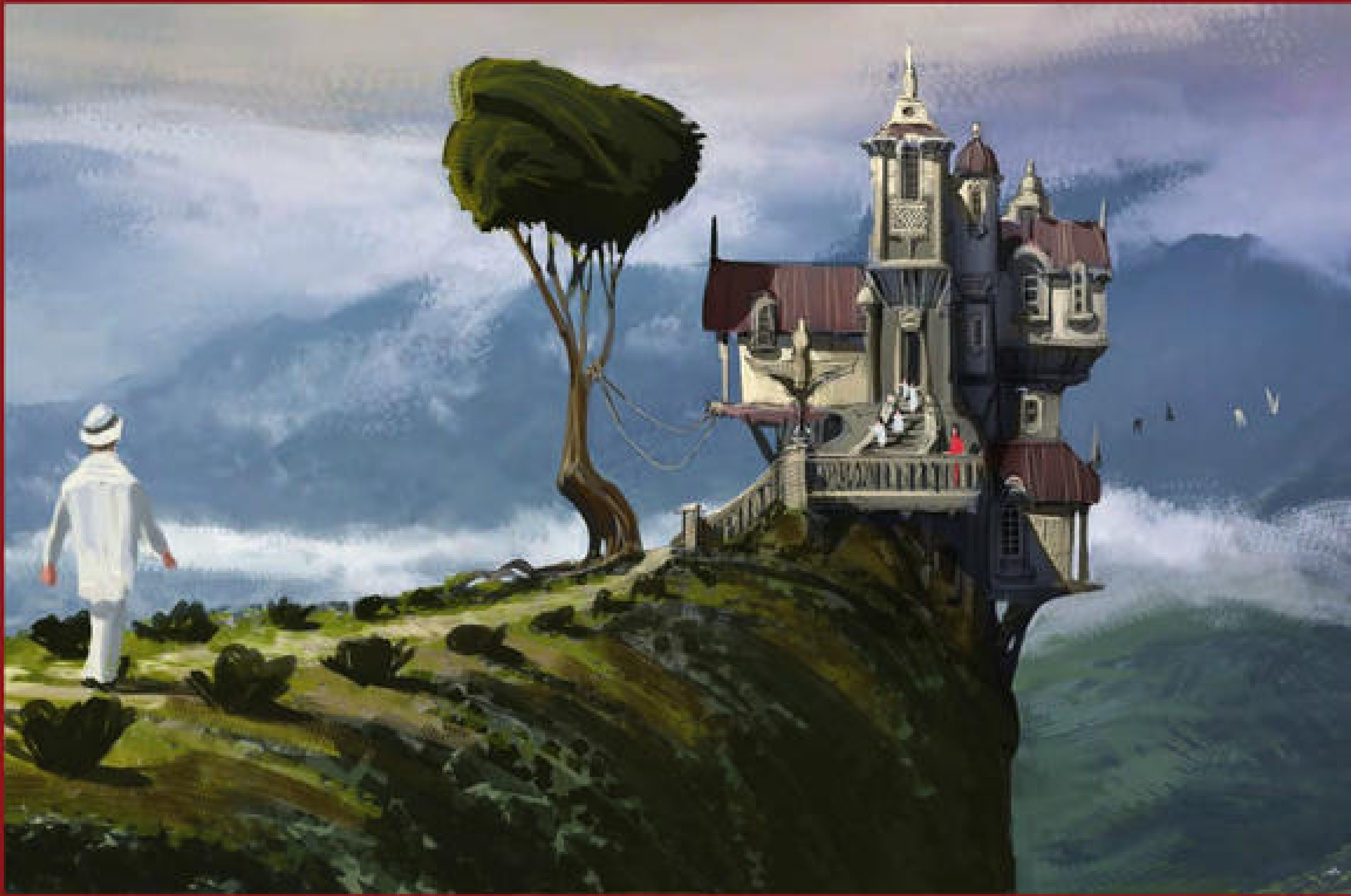

INSIDE MAGIC ROOMS
• THE ROOMS FORM IN THE MOMENT EACH MAGICAL CHILD TOUCHES THE DOORKNOB AND DISCOVERS THEIR GIFT.
• ROOMS AMPLIFY EACH CHILD'S GIFT BY CREATING A SPACE DESIGNED TO ALLOW EACH TO LEARN, PRACTICE, & GROW THEIR GIFT.
• VAST MAGICAL SPACES THAT ARE LARGER BY FAR THAN THE EXTERIOR BUILDING COULD HOLD.


THE HOUSE MOVEMENT
YES!
SHUTTERS
WALL LAMPS
BUILT IN FURNITURE
FLOORBOARDS
COBBLESTONES
TILES
DOORS

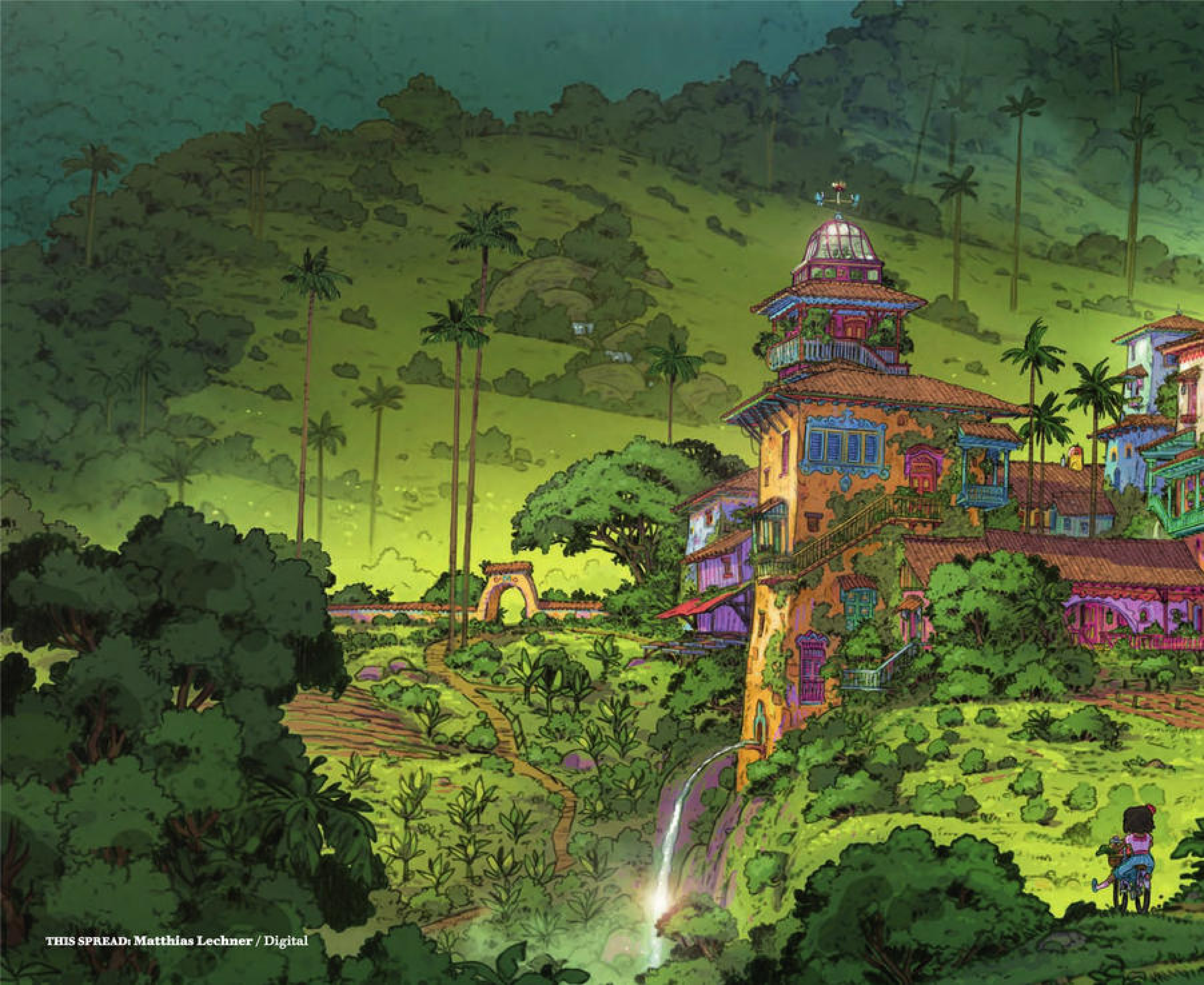

THE HOUSE MOVEMENT
NOPE!
NO FREE MOVING FURNITURE
HOUSE CAN'T MOVE PLANTS
NONE OF OTHER HOMES ARE MAGICAL

Jason Hand / Digital

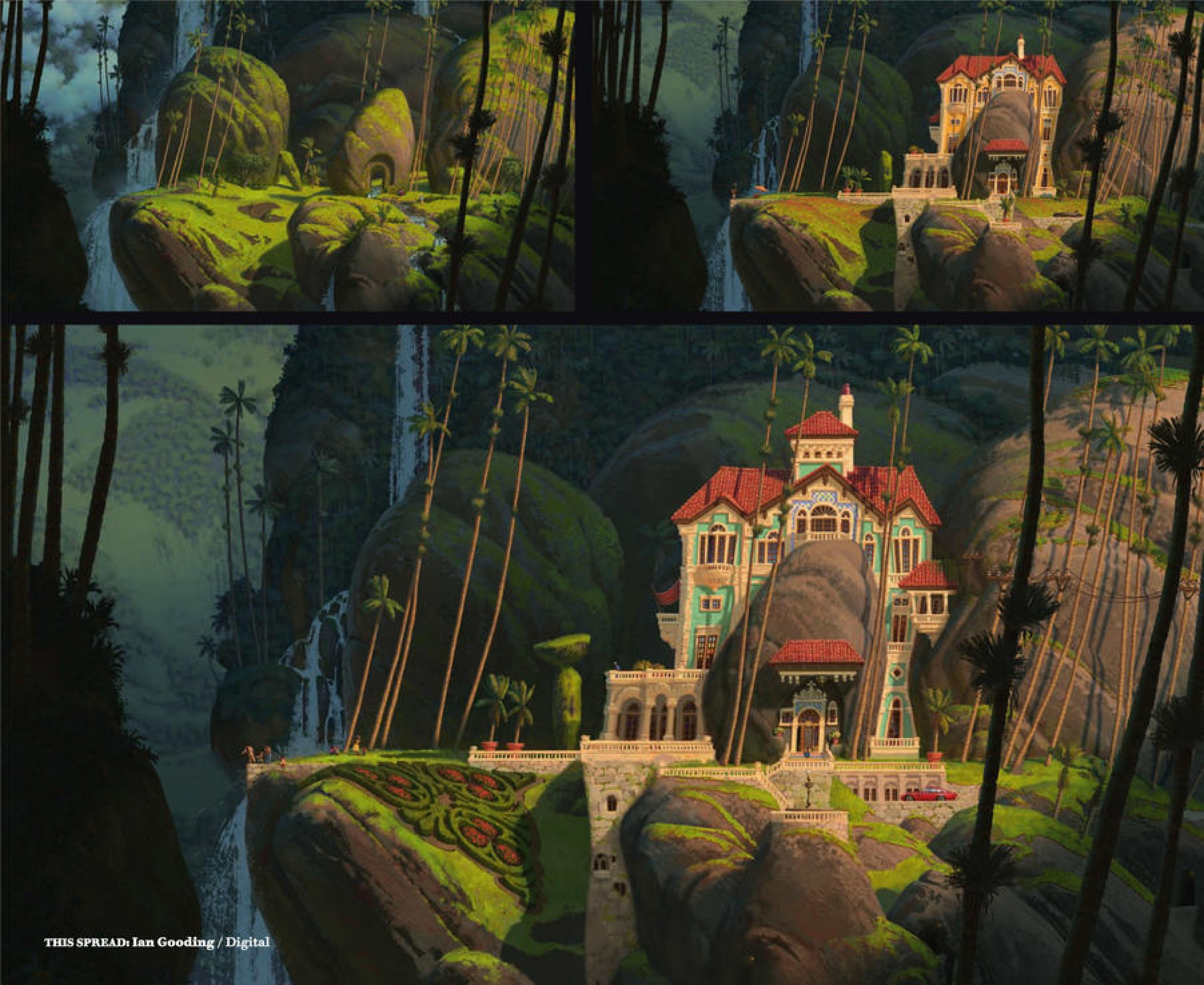
> "The design of the house was driven by character and story. We wanted to have Abuela's room at the center and then everyone else around her, in birth order, as much as we could. Mirabel's room is mirroring Abuela's room, so they are connected in that way. The colors of each section also match the character they are representing." —Mehrdad Isvandi, Art Director, Environments



Armand Serrano / Digital

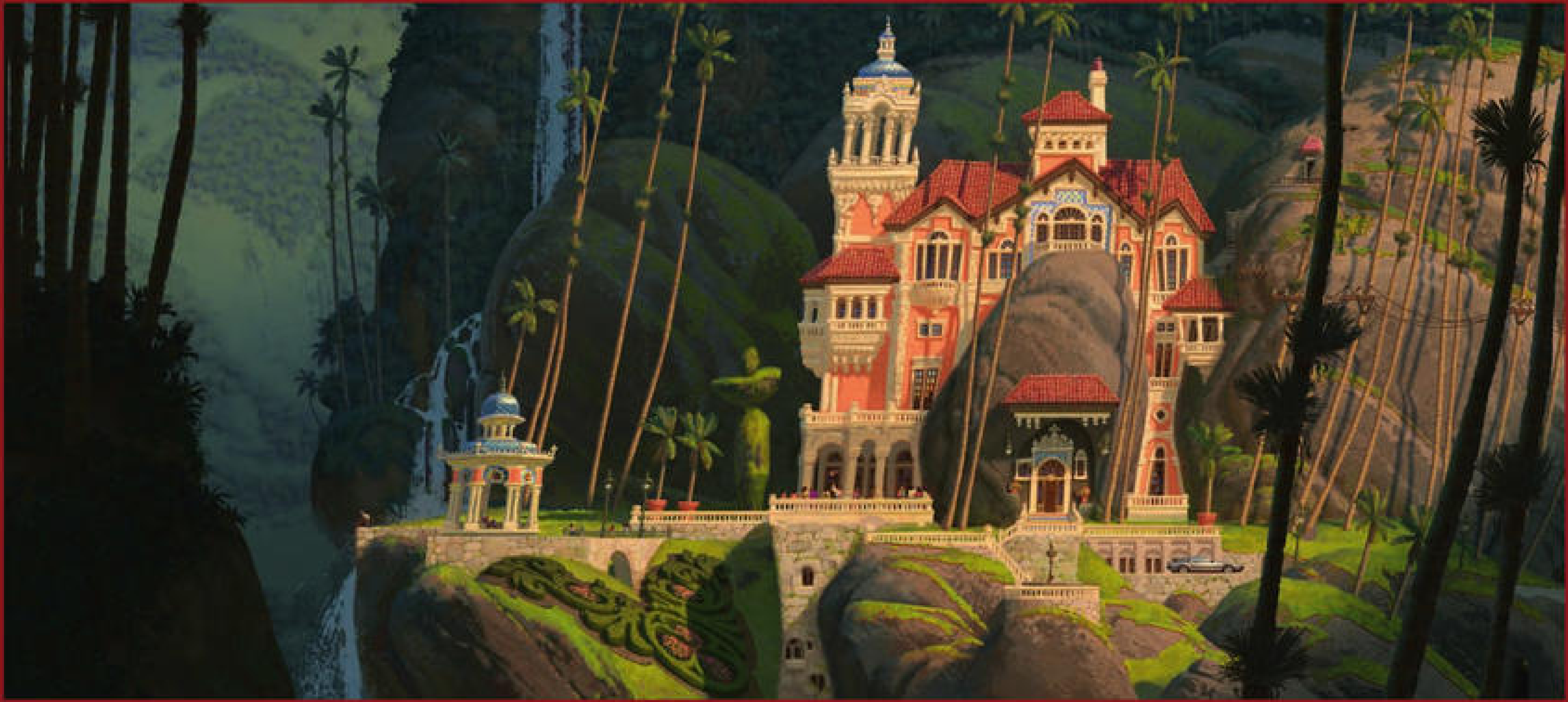


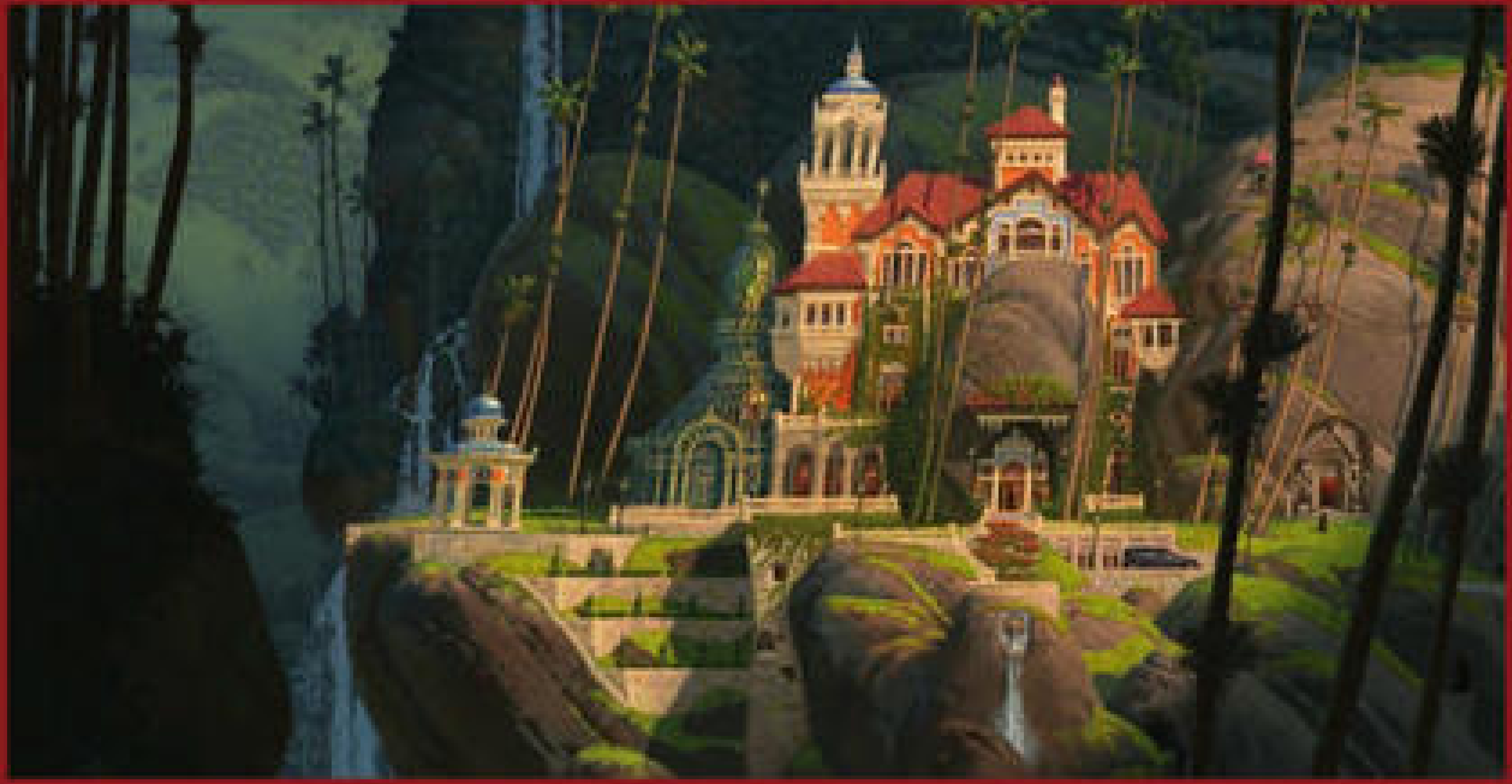
THIS SPREAD: Matthias Lechner / Digital

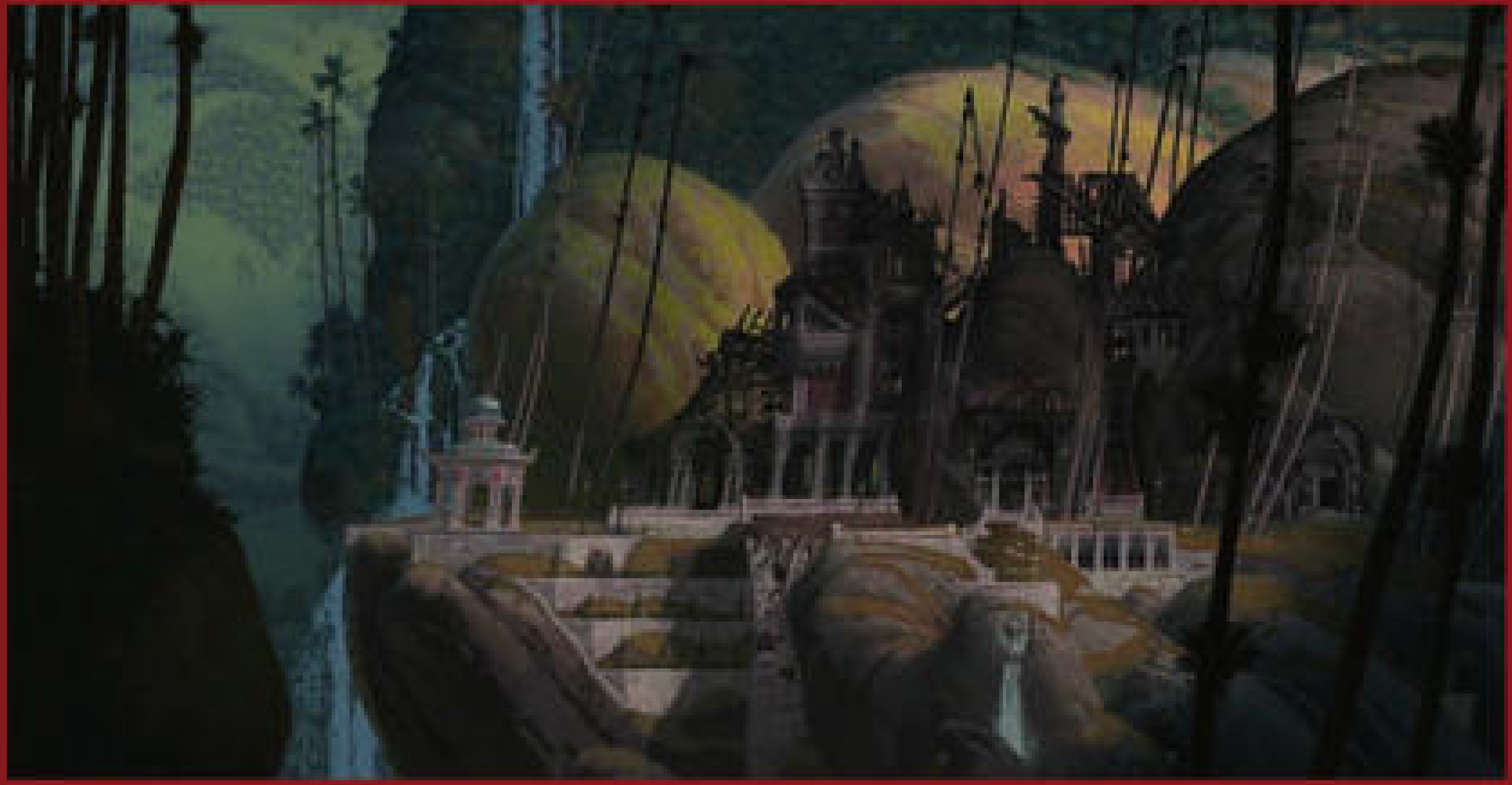


THIS SPREAD: Ian Gooding / Digital

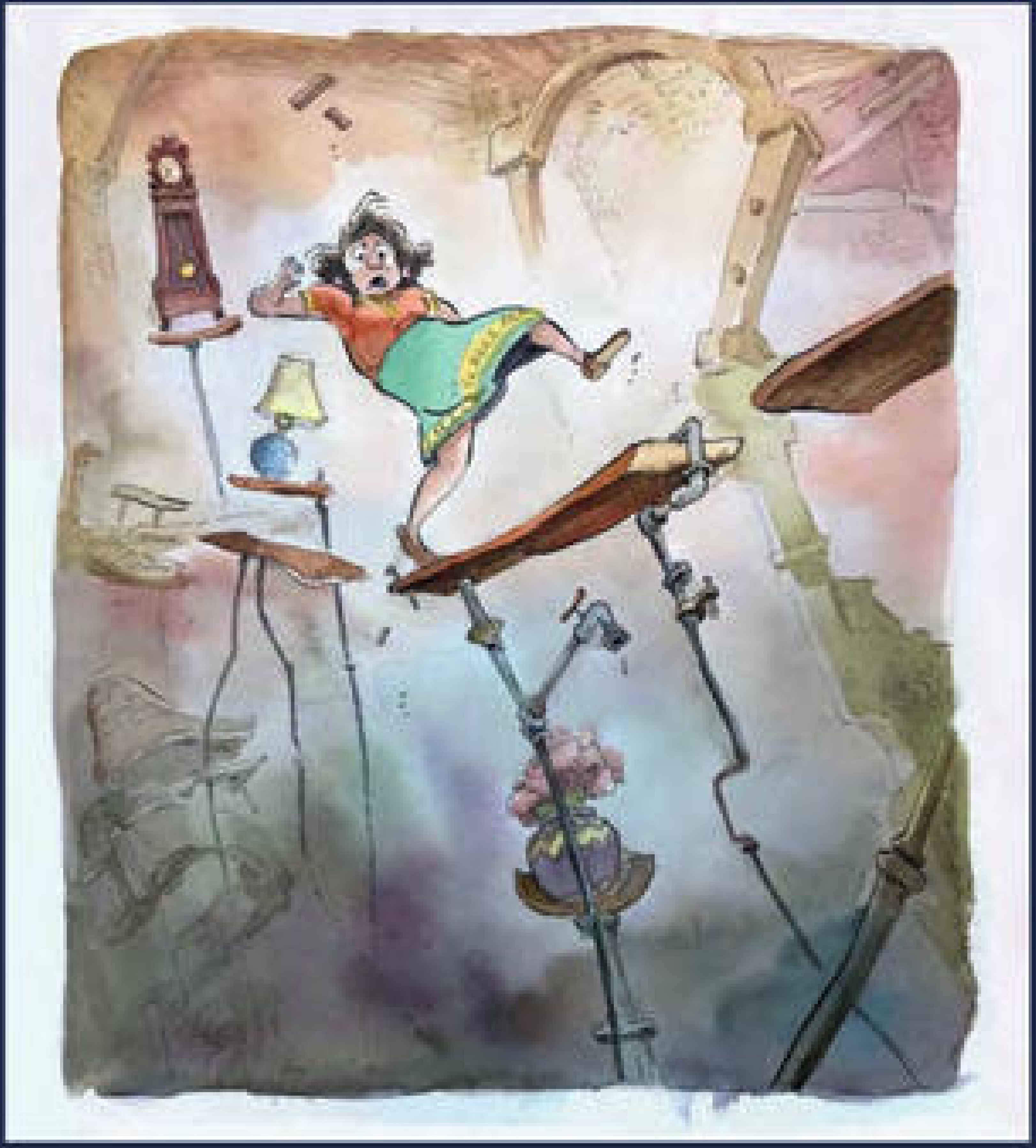
“Initially, the directors thought the story of *Encanto* would take place over 100 years through multiple generations, so I created these six paintings of the house during different decades. Since the house is both an environment and a character, I thought it’d be fun to explore its life.”
—Ian Gooding, Production Designer





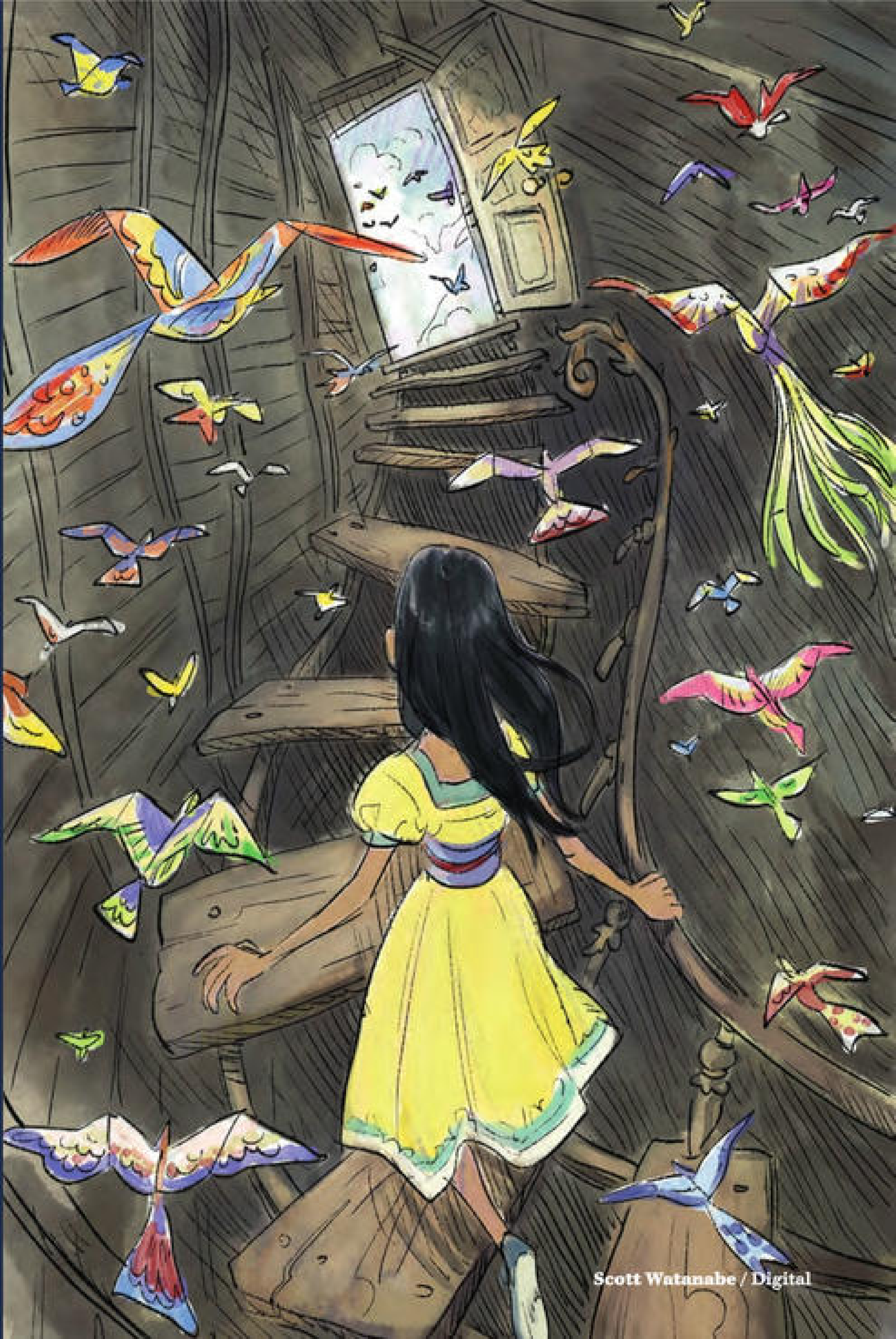


A House of Magical Realism

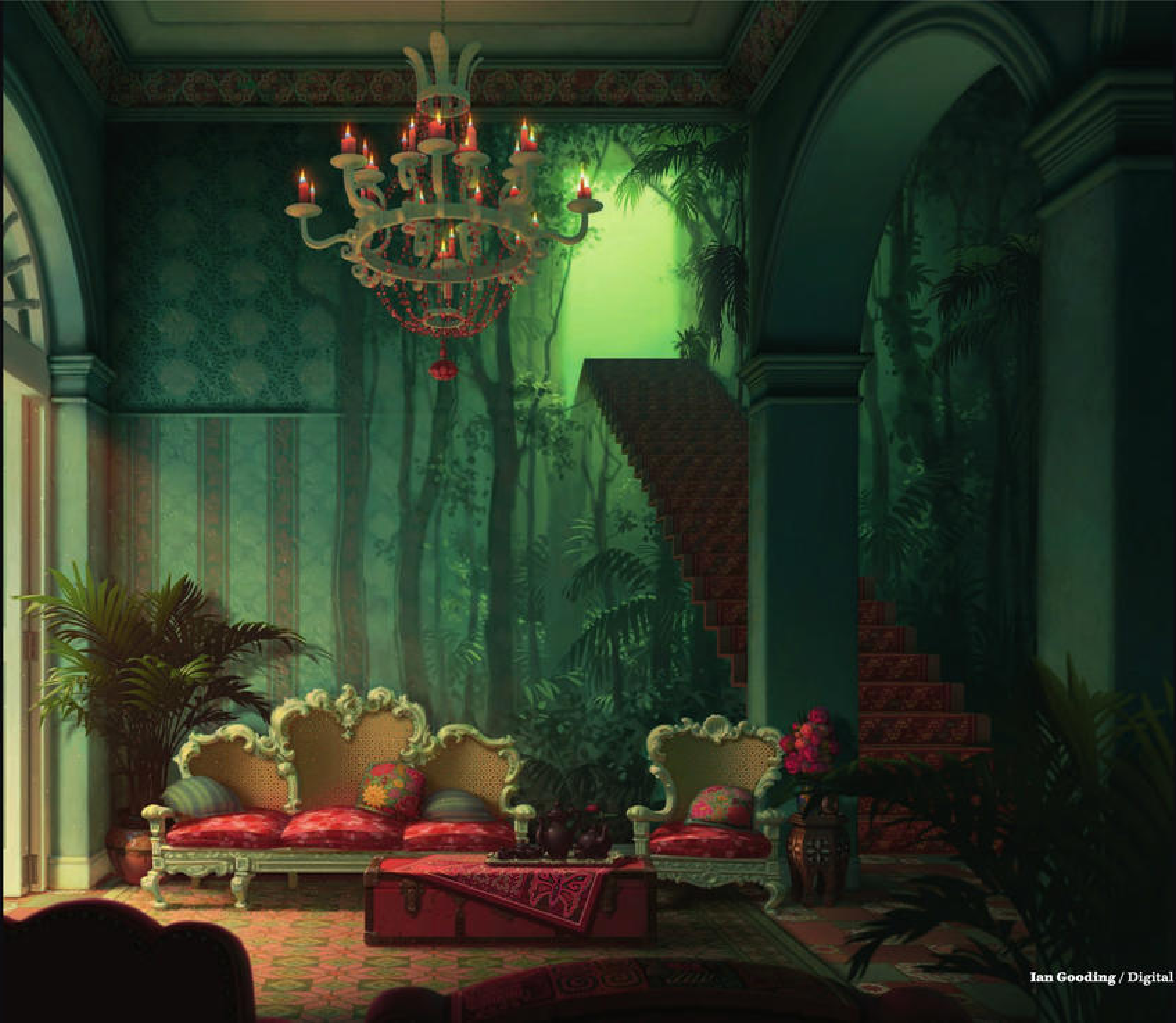


Seth Boyden / Watercolor, Ink

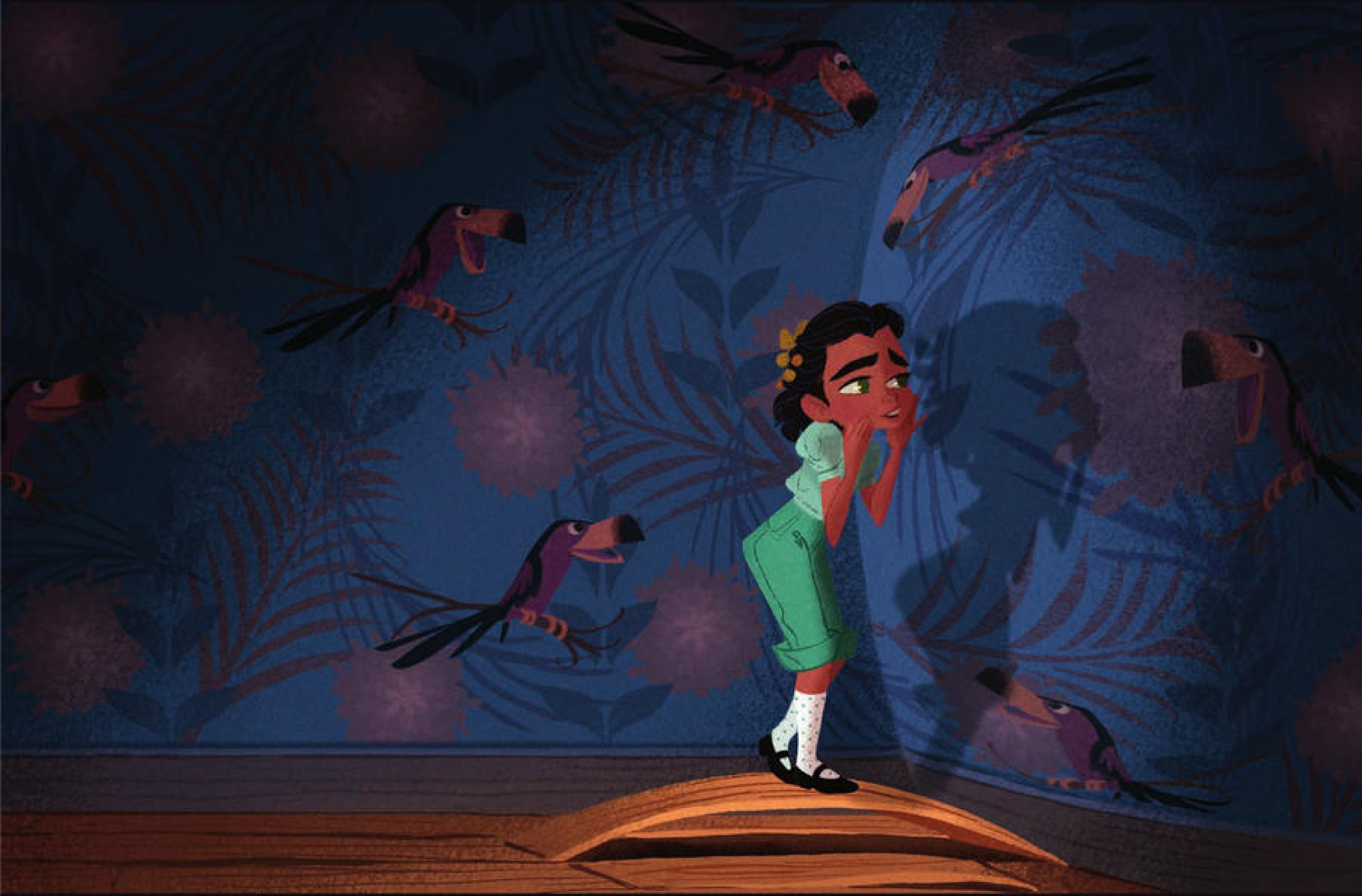
"I've always been drawn to heightened worlds because it is just so much more interesting and fun to feel our daily struggles, questions, and dilemmas through enchantments, living houses, or magical candles. When you make a myth out of all our intrinsic human fights, it is a much more satisfying story to tell because we can somehow process and sense our emotions better when they are externalized that way."
—Charise Castro Smith, Co-Director



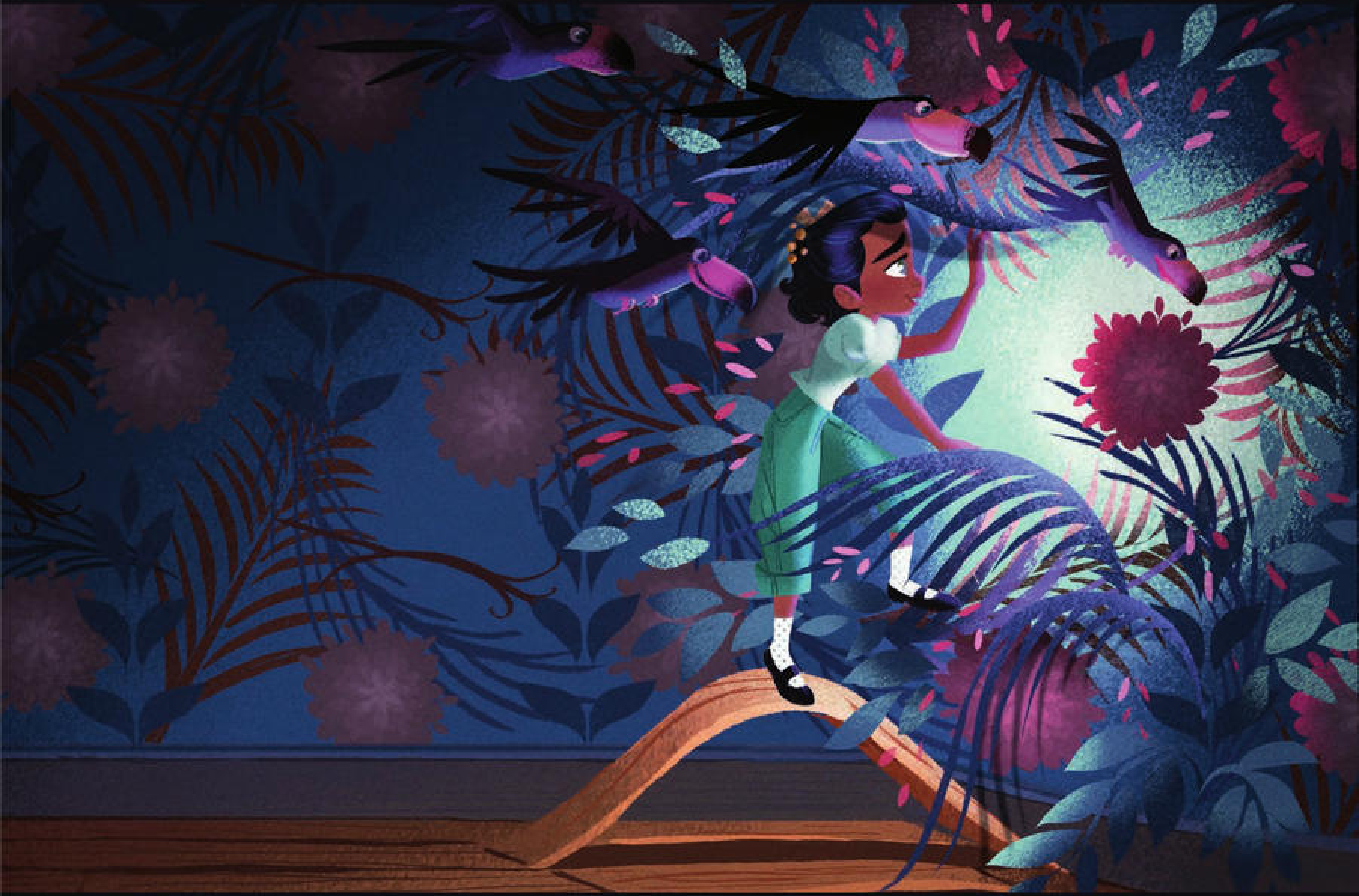
Scott Watanabe / Digital

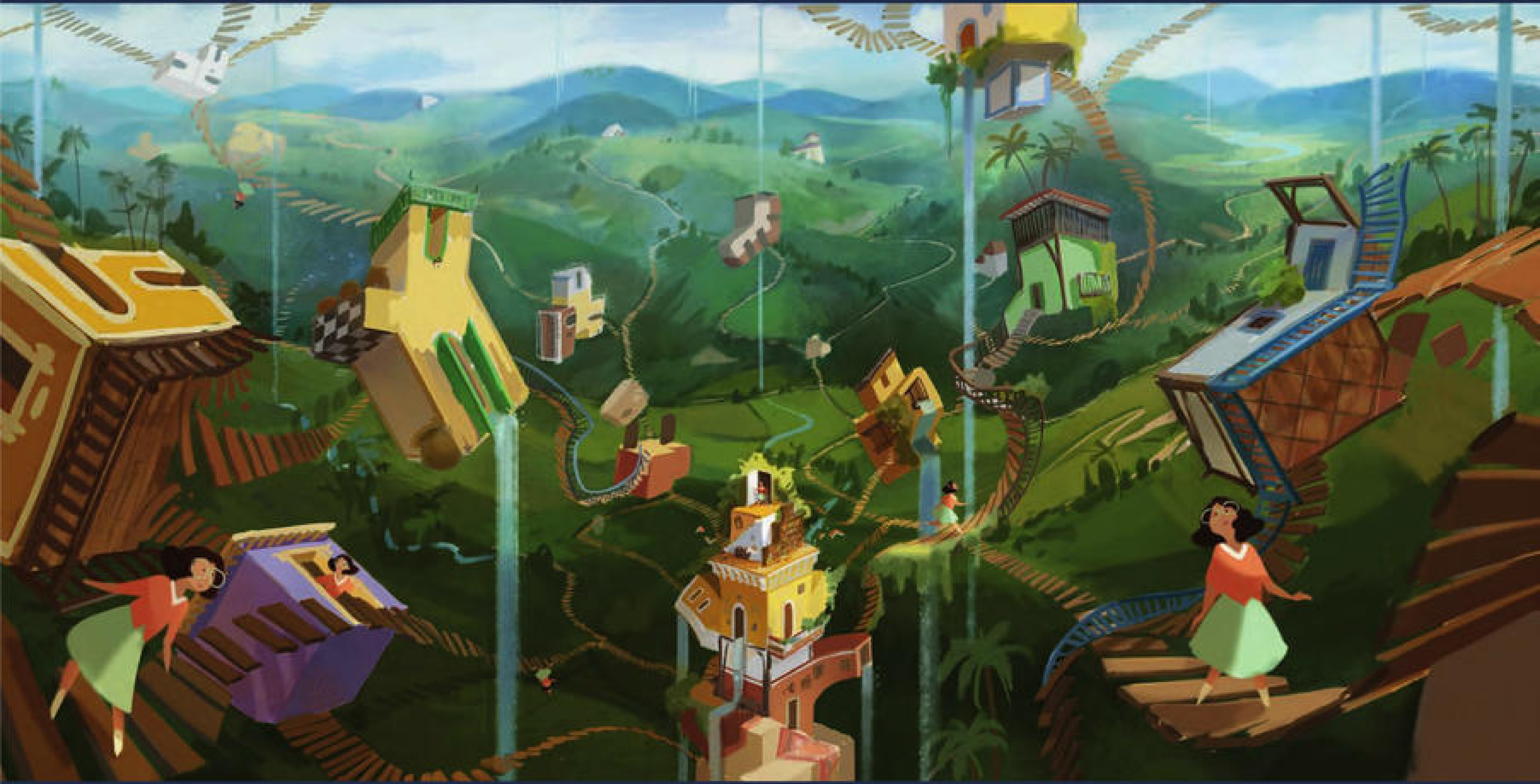


Ian Gooding / Digital

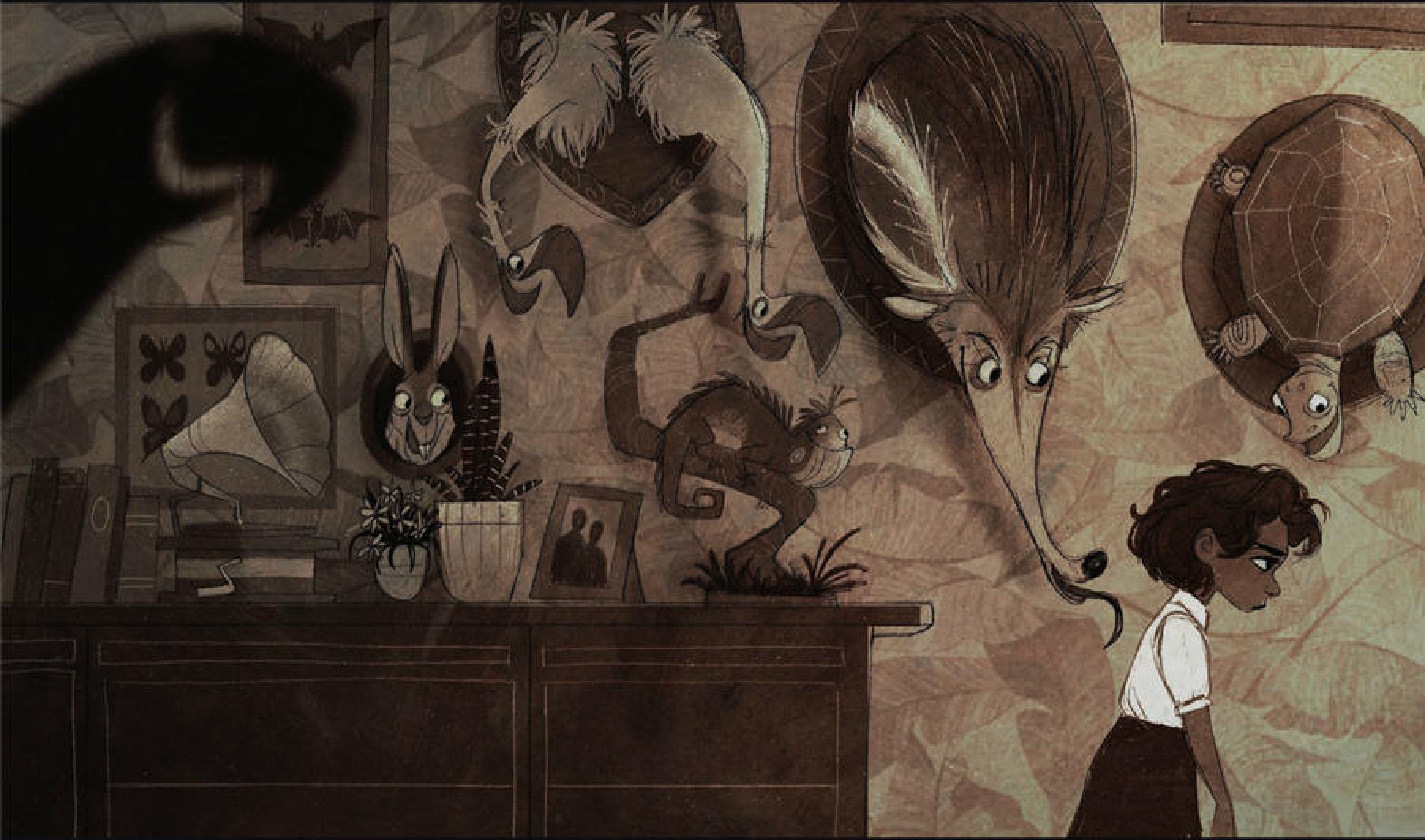


THIS SPREAD: **Lorelay Bové** / Digital



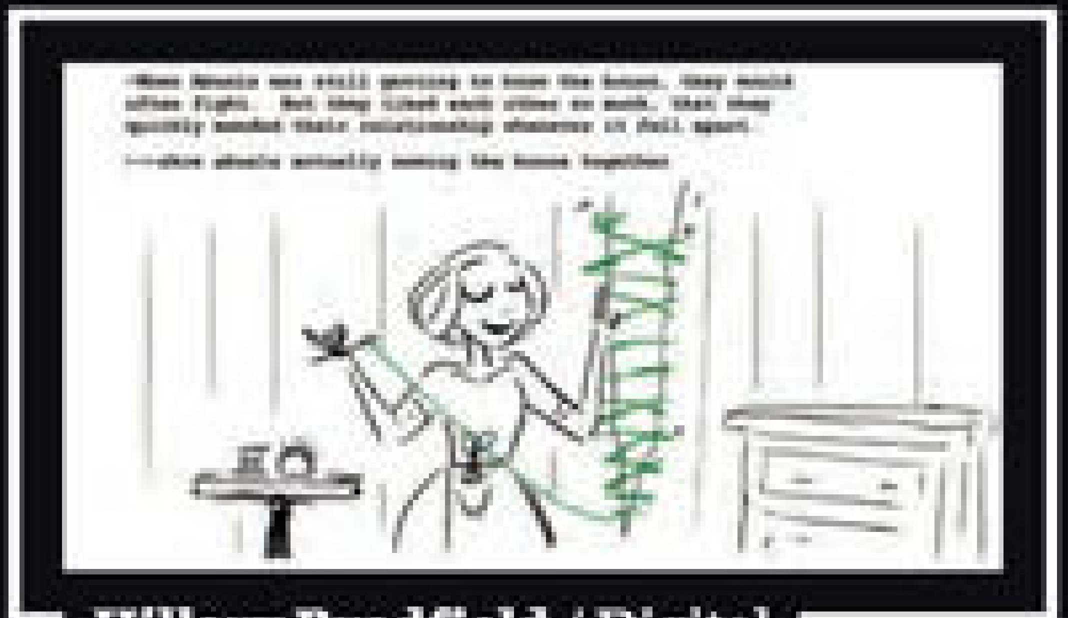


Camille Andre / Digital

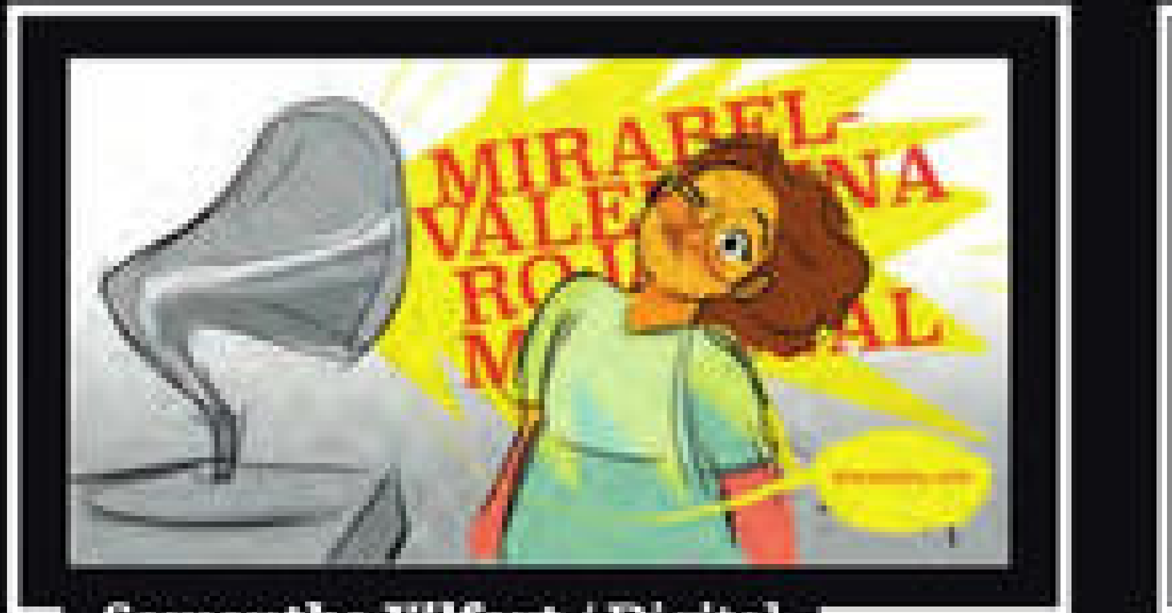


Meg Park / Digital

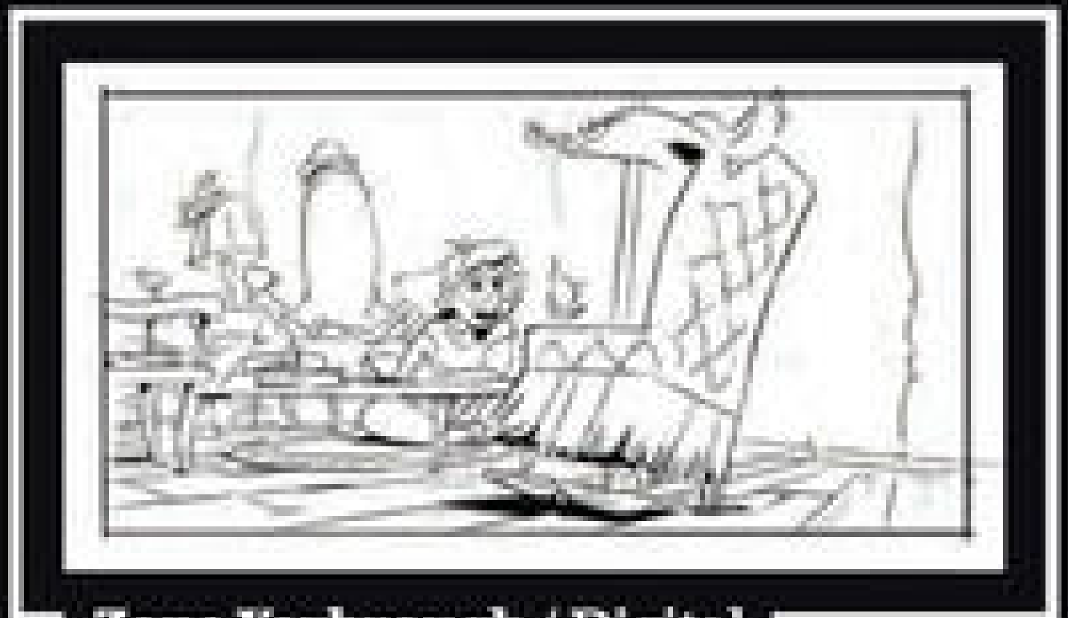
Casita Is Alive



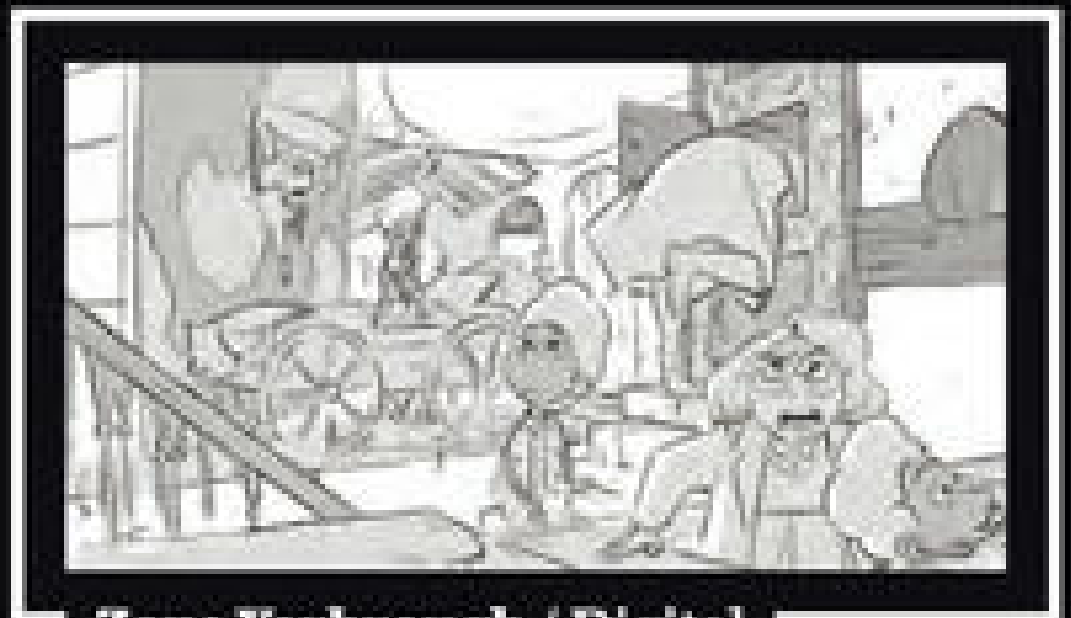
Hillary Bradfield / Digital



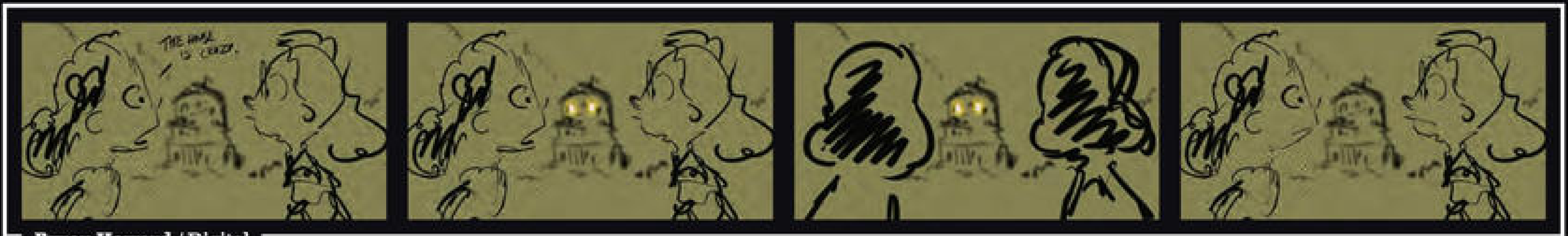
Samantha Vilfort / Digital



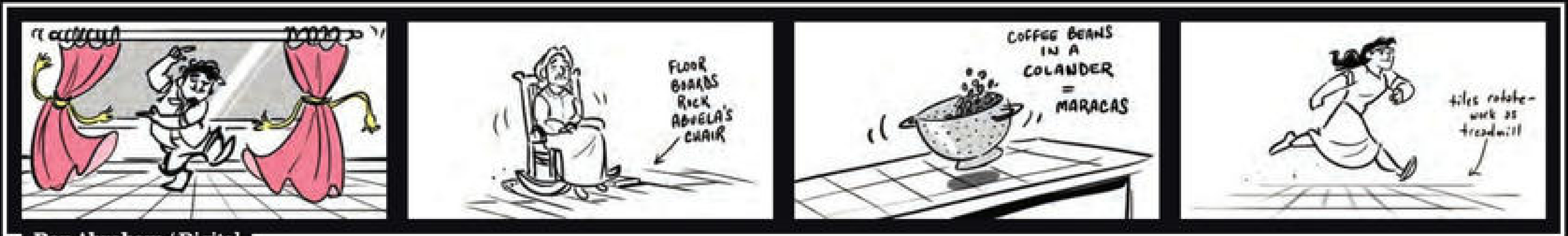
Zane Yarbrough / Digital



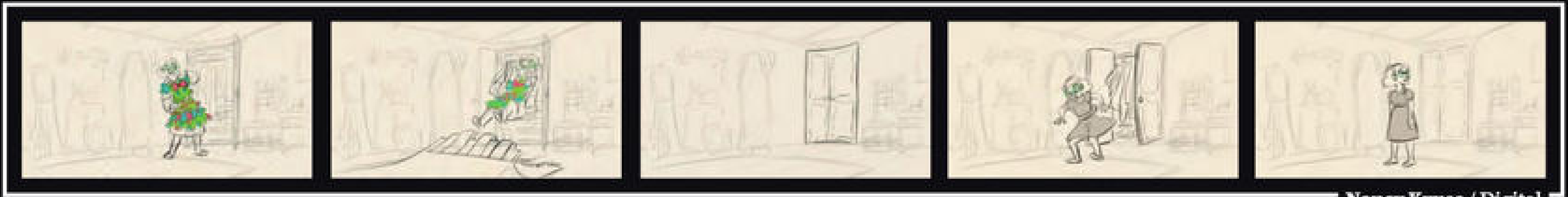
Zane Yarbrough / Digital


THE HOUSE IS CRAZY.

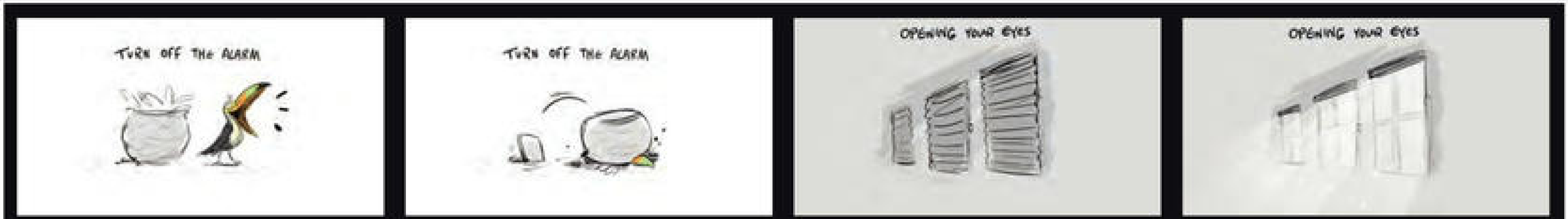
Byron Howard / Digital

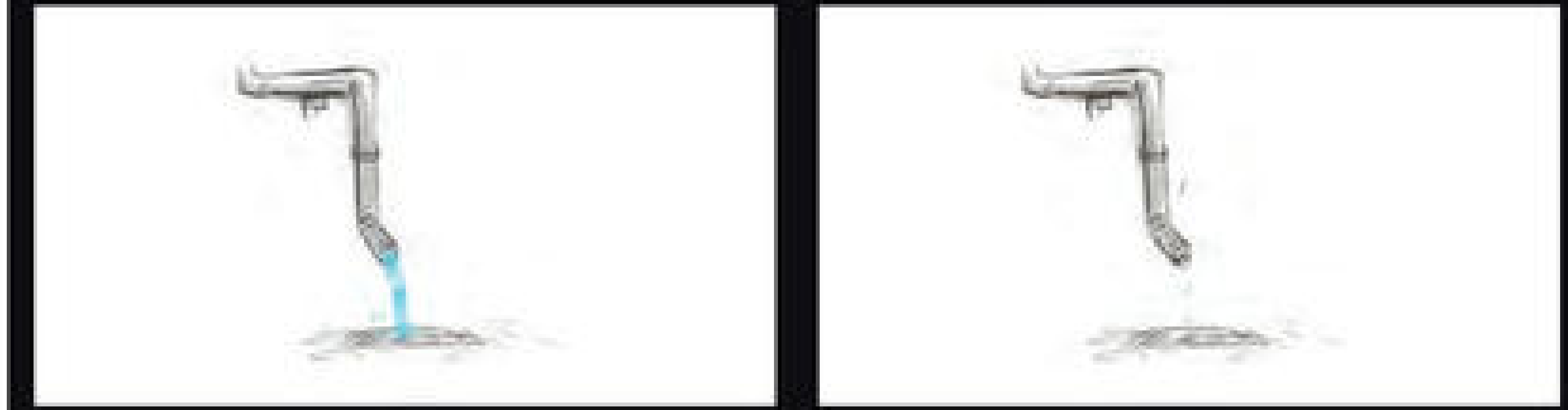

FLOOR BOARDS ROCK ABUELA'S CHAIR
COFFEE BEANS IN A COLANDER = MARACAS
tiles rotate - work as treadmill

Dan Abraham / Digital

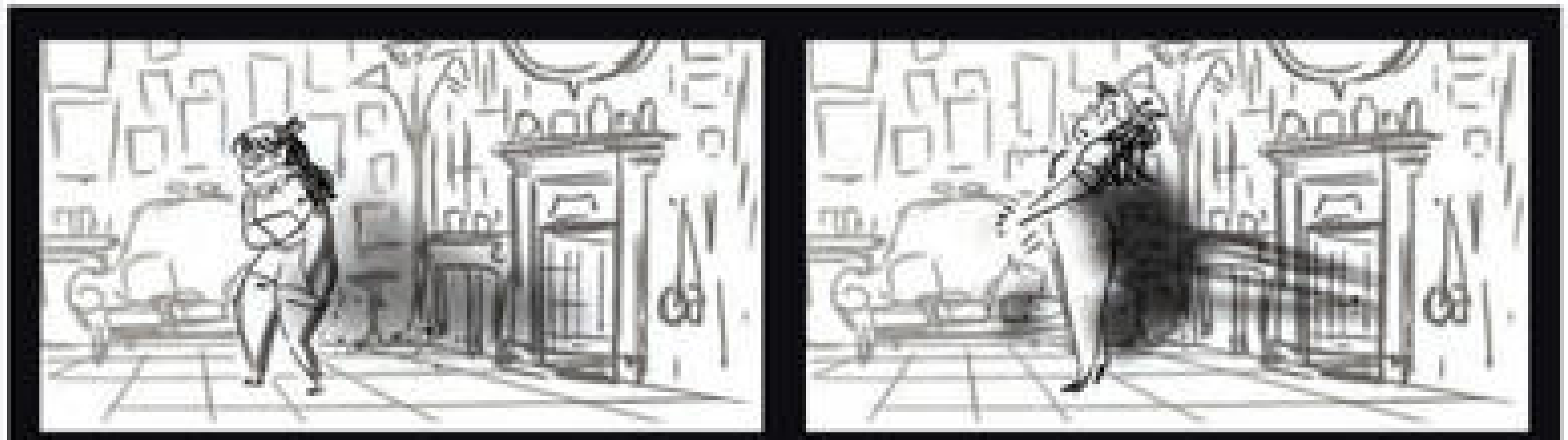


Nancy Kruse / Digital

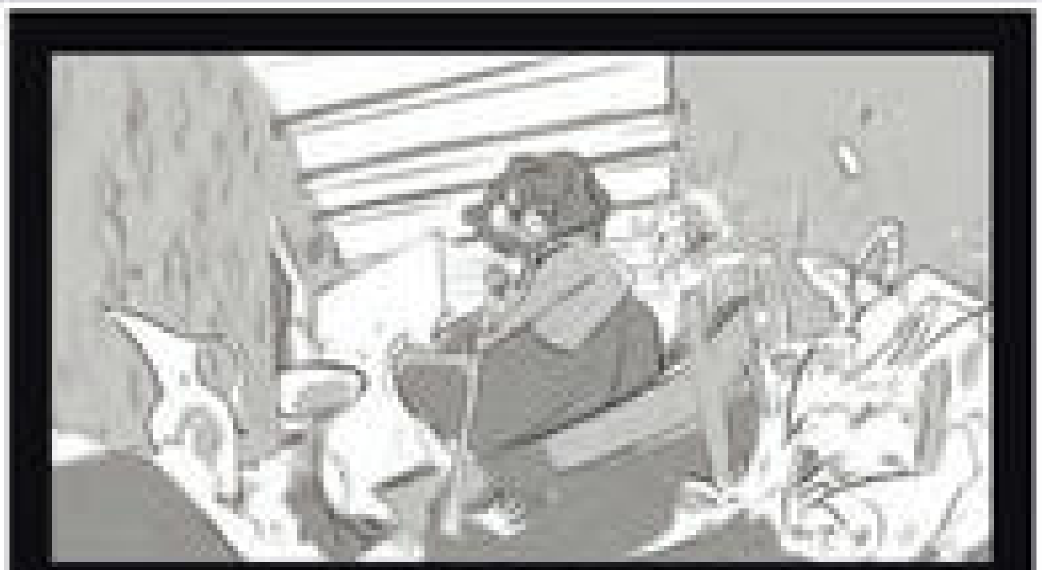

TURN OFF THE ALARM
TURN OFF THE ALARM
OPENING YOUR EYES
OPENING YOUR EYES



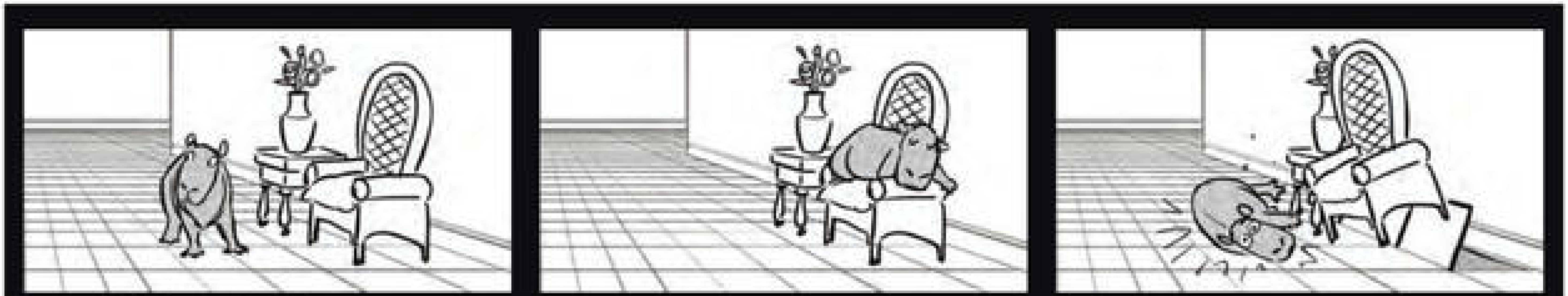
Lior Lev / Digital



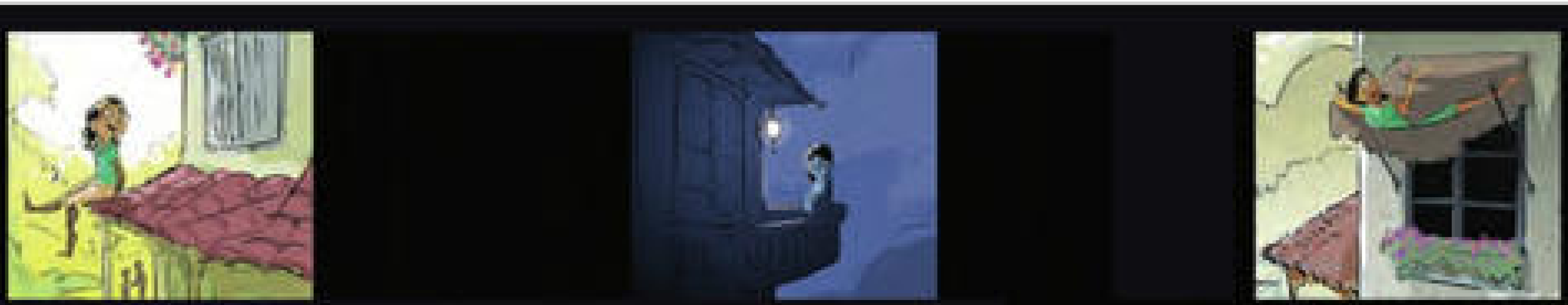
Hillary Bradfield / Digital



Zane Yarbrough / Digital



Dan Abraham / Digital

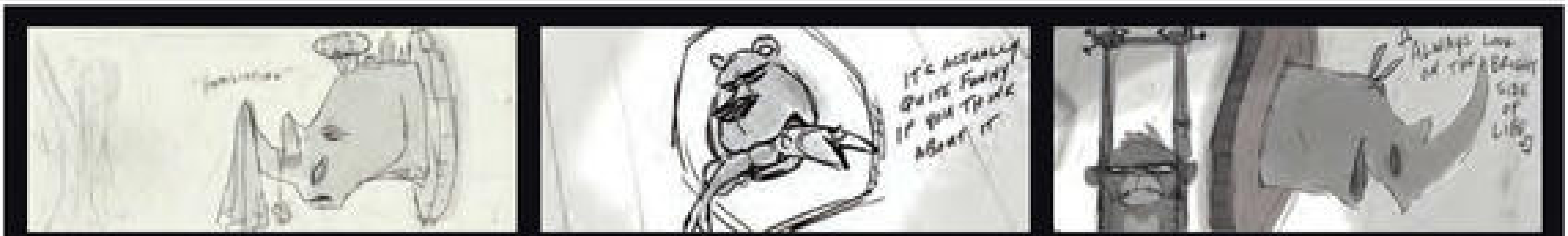


As you would expect, the house
was an exceptionally good listener.

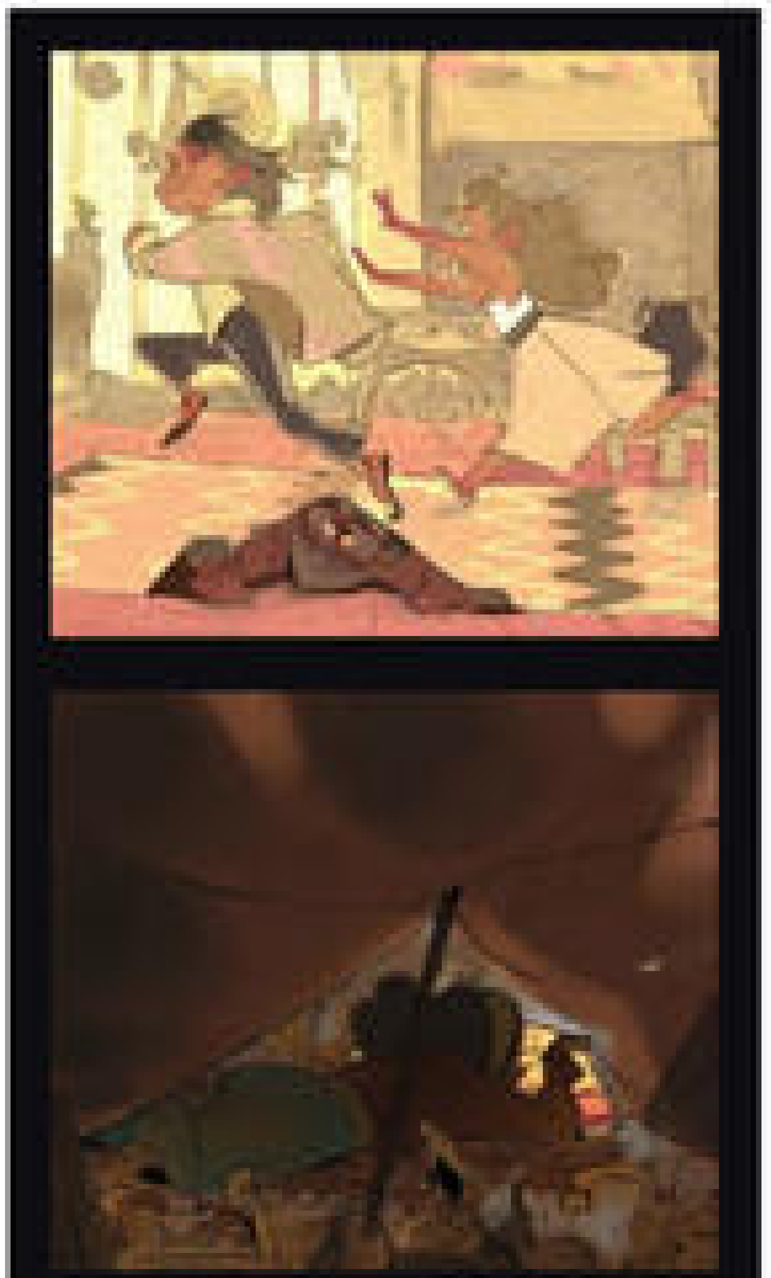
It seemed to know when I needed to talk,
and would create a little baloony, or a safe,
cozy room where I could pour my heart out.

As I grew up, the magical building
became my most trusted friend.
And of all the family, I think I
loved the house the most.

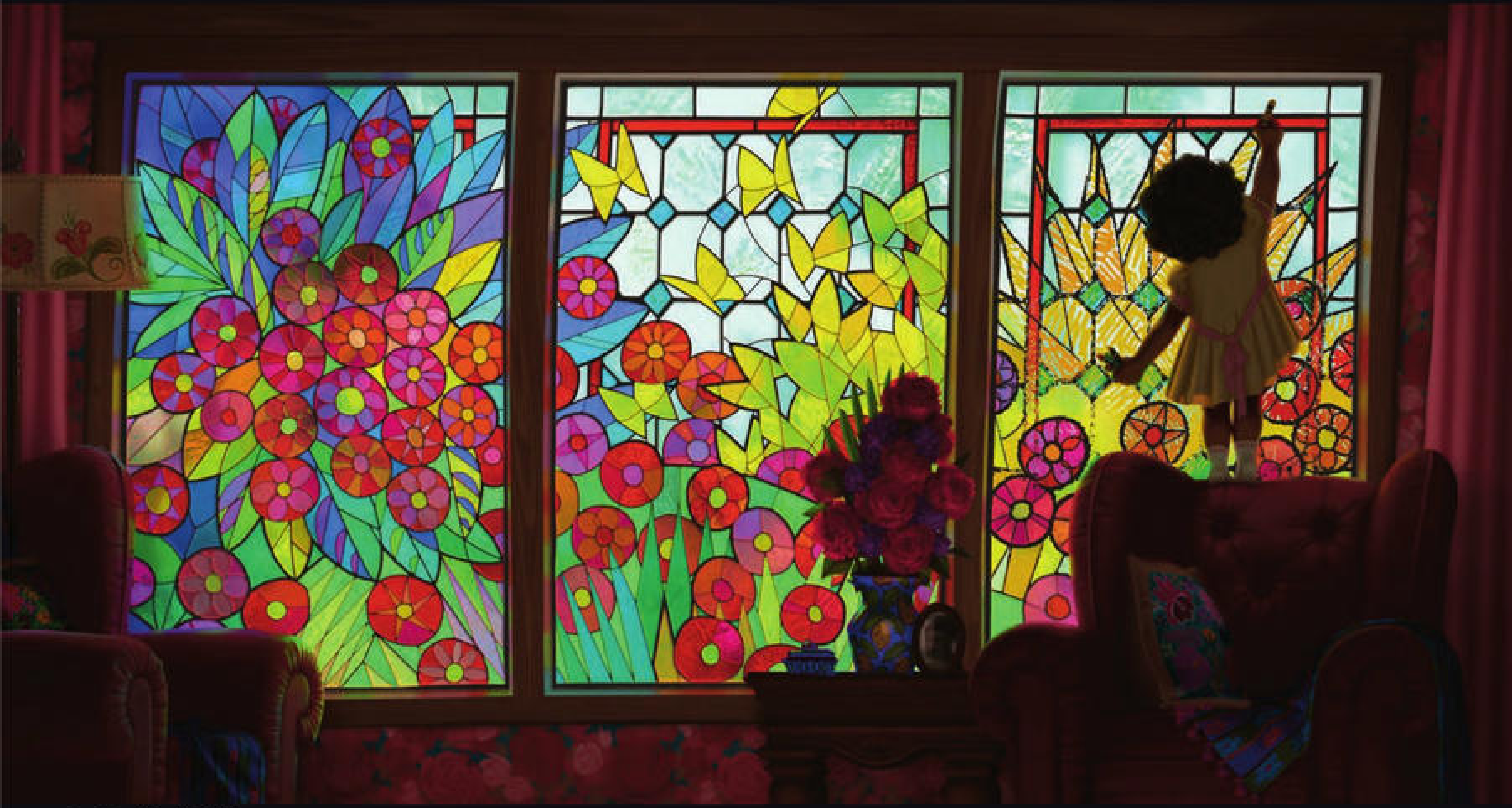
Byron Howard / Digital


"humiliation"
IT'S ACTUALLY QUITE FUNNY IF YOU THINK ABOUT IT
ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE

Tom Ellery / Digital

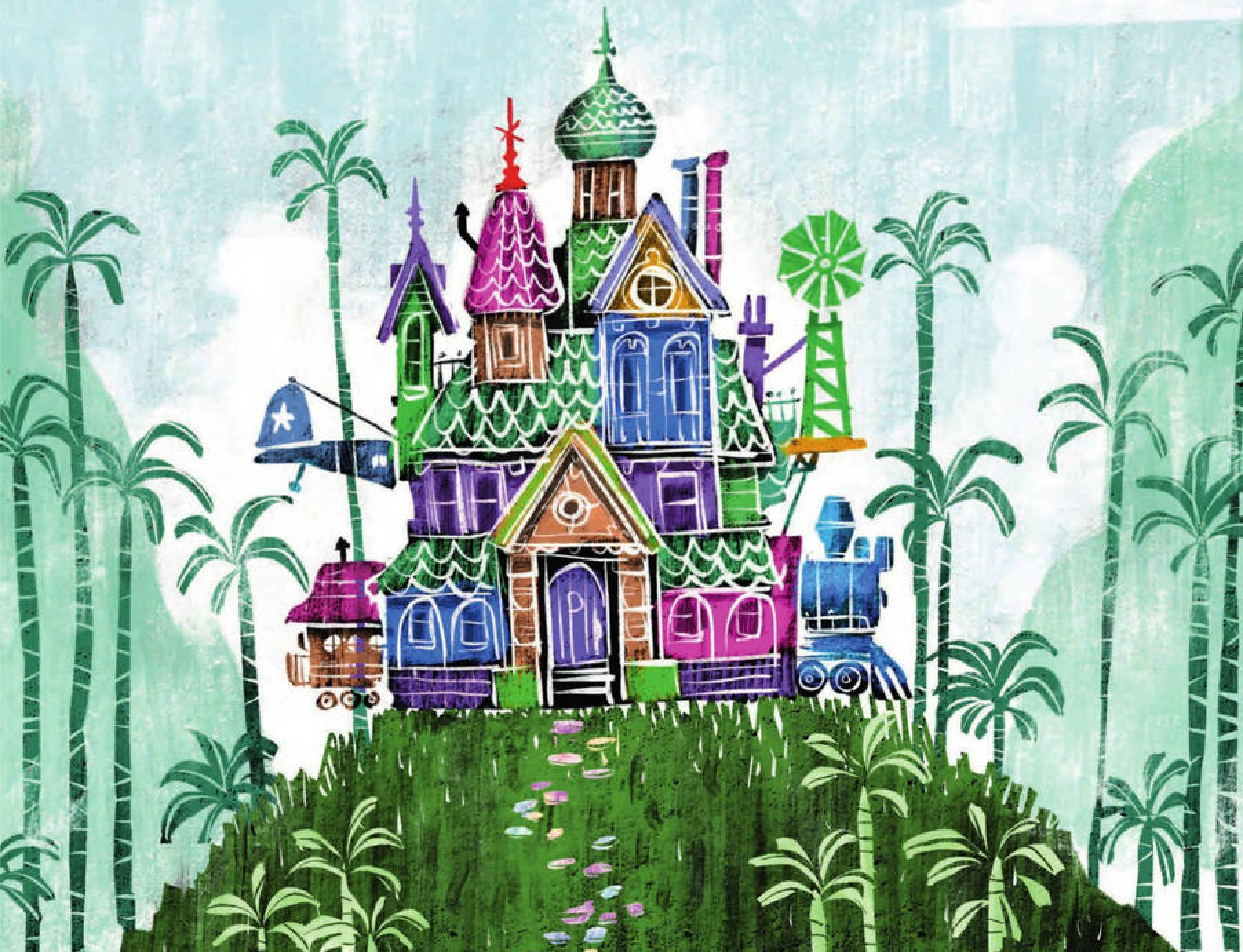


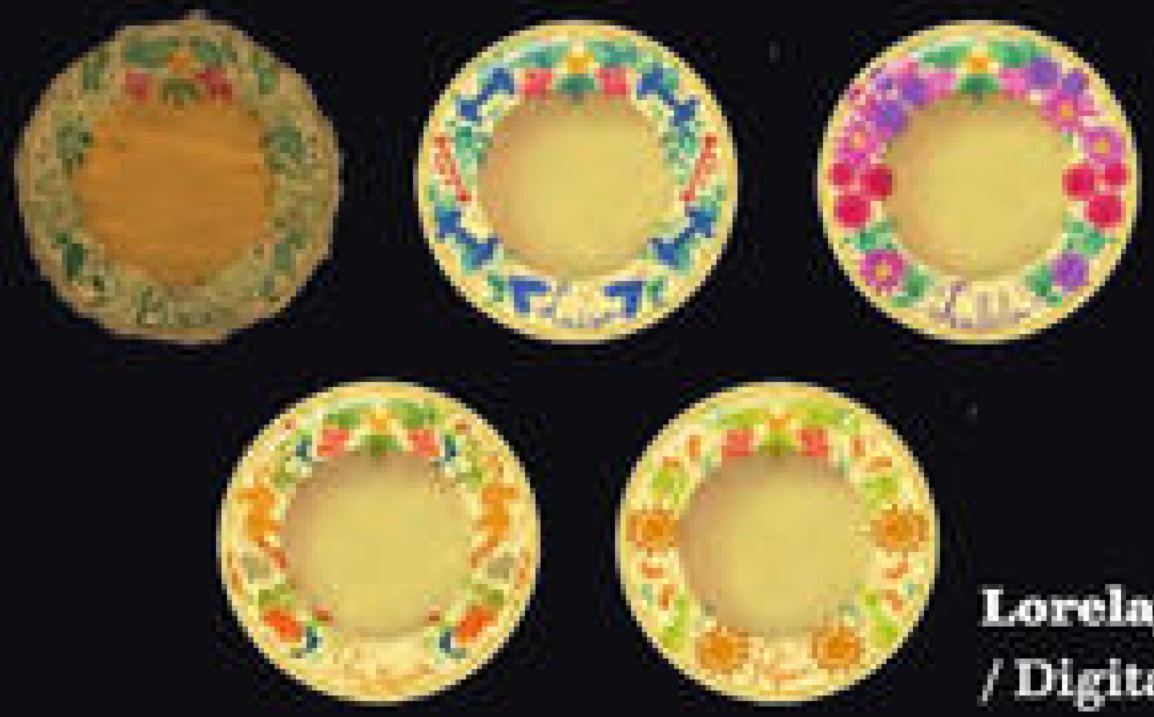
Zane Yarbrough / Digital



Ian Gooding / Digital

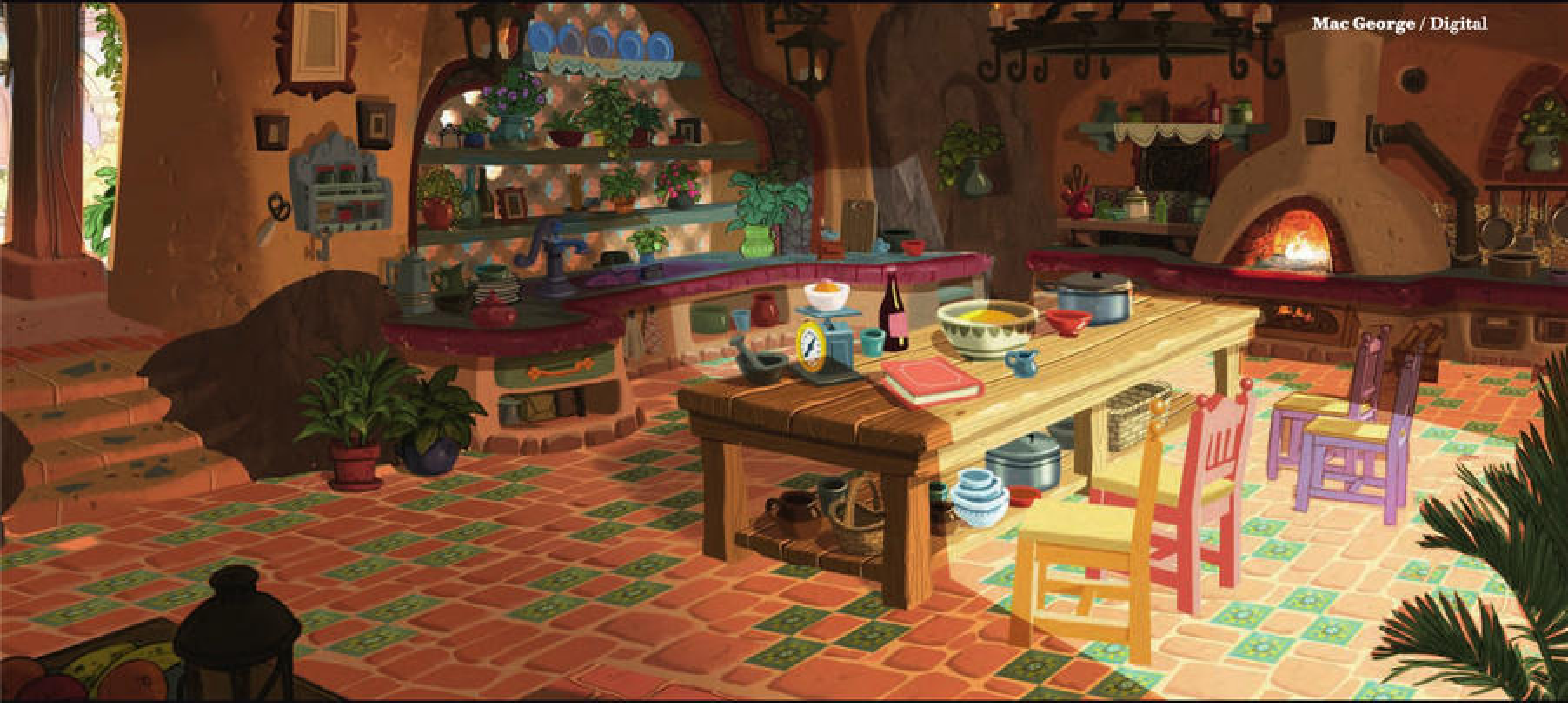
Jeffrey R. Ranjo / Digital





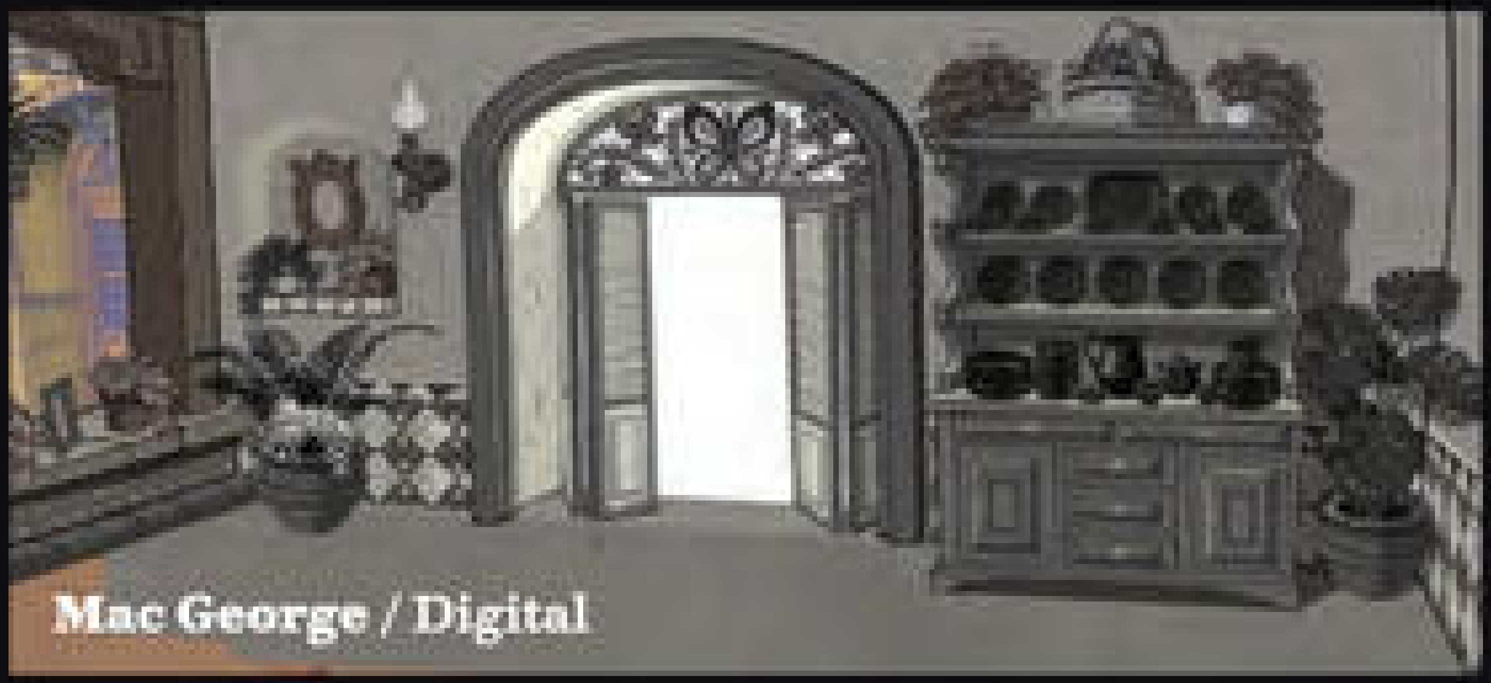
Lorelay Bové / Digital

"Designing the kitchen was all about making the space feel homey and unique. We added some curves and made things bulkier and thicker. Also, to add character into the space, I was able to leverage beautiful Colombian tilework. The kitchen includes artwork depicting the traditional black pottery from the La Chamba Community." —Mac George, Visual Development Artist

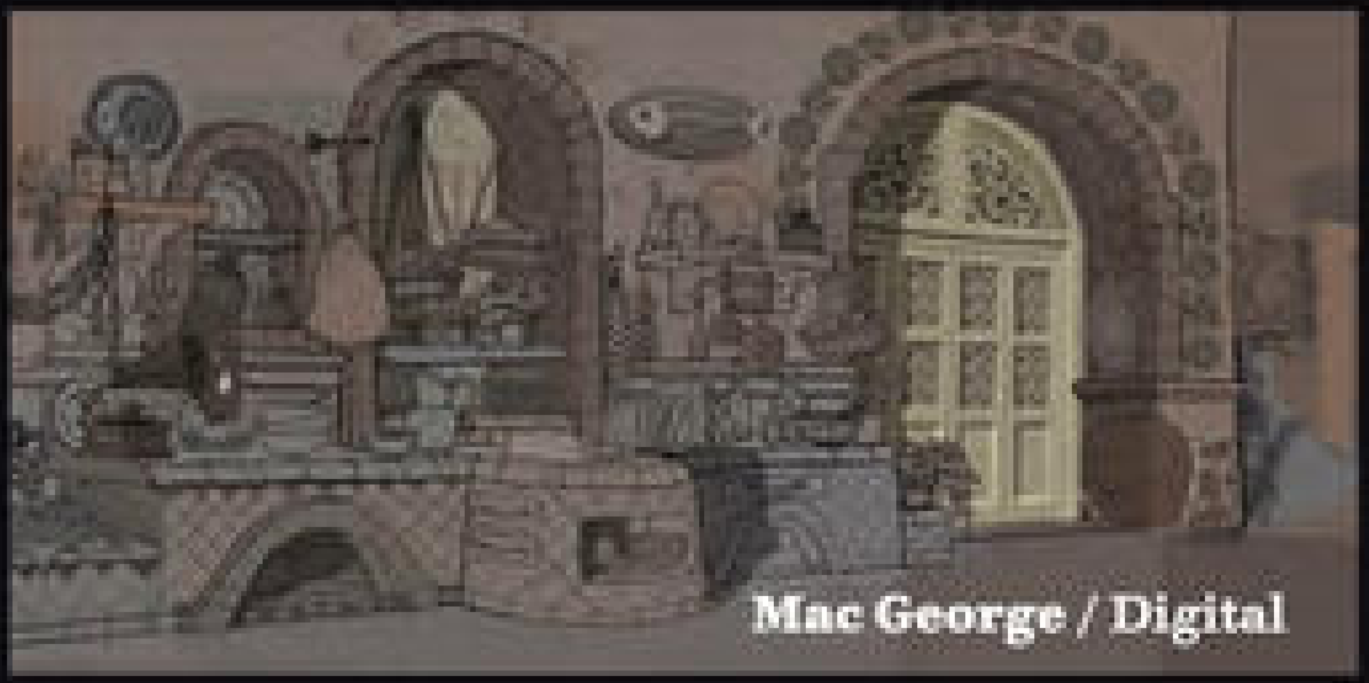


Mac George / Digital

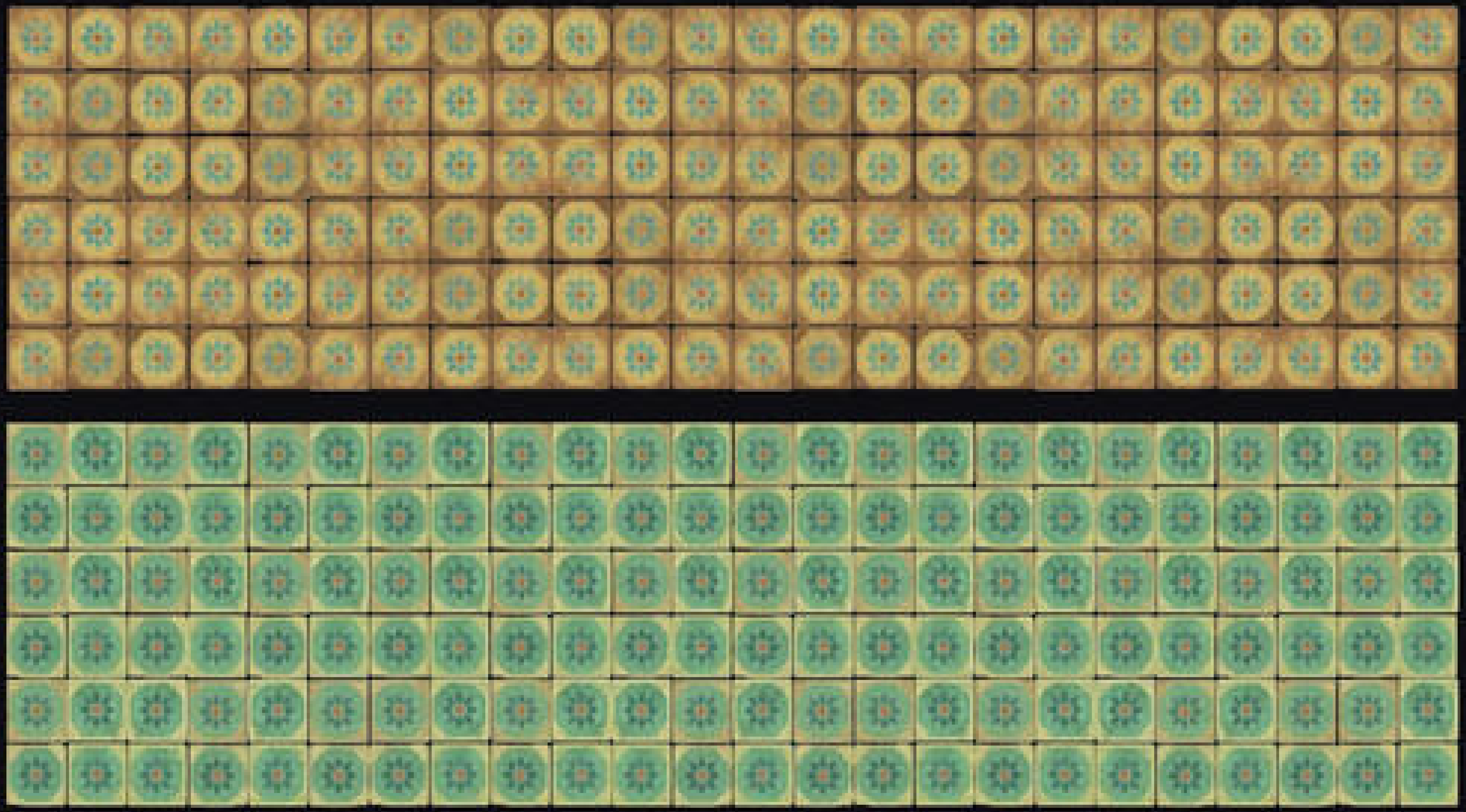
Various Artists / Digital



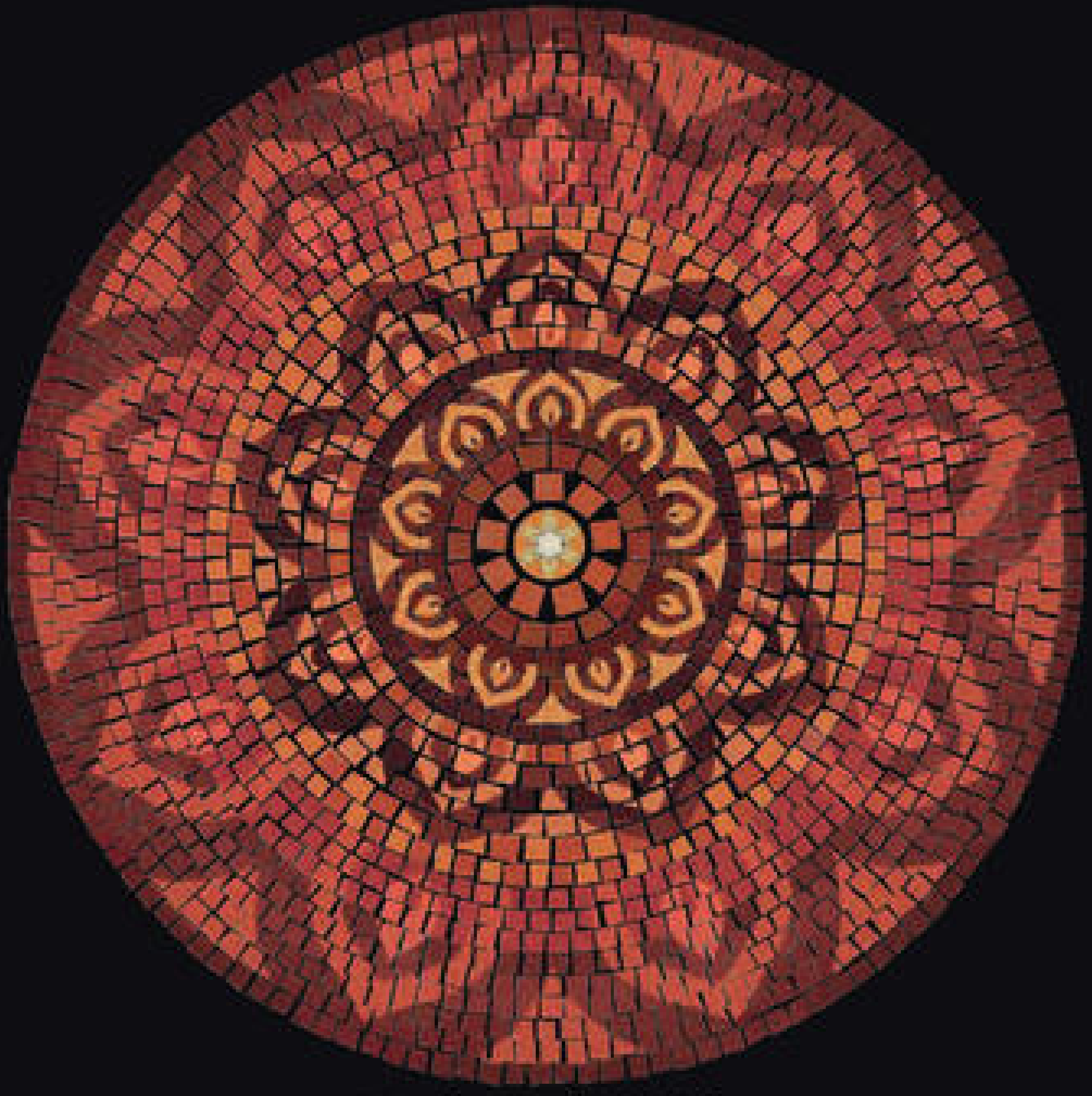
Mac George / Digital



Mac George / Digital

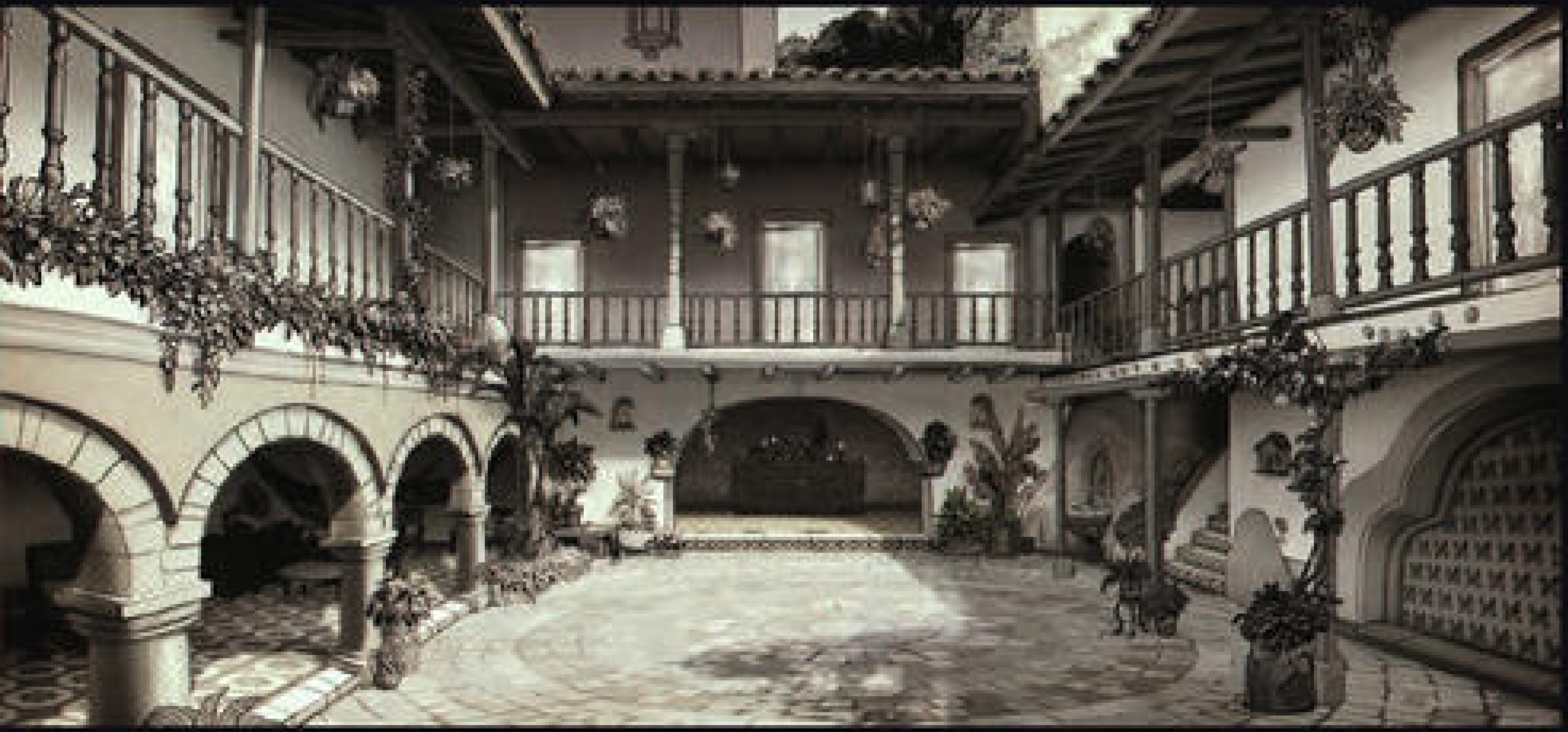


Lorelay Bové / Digital

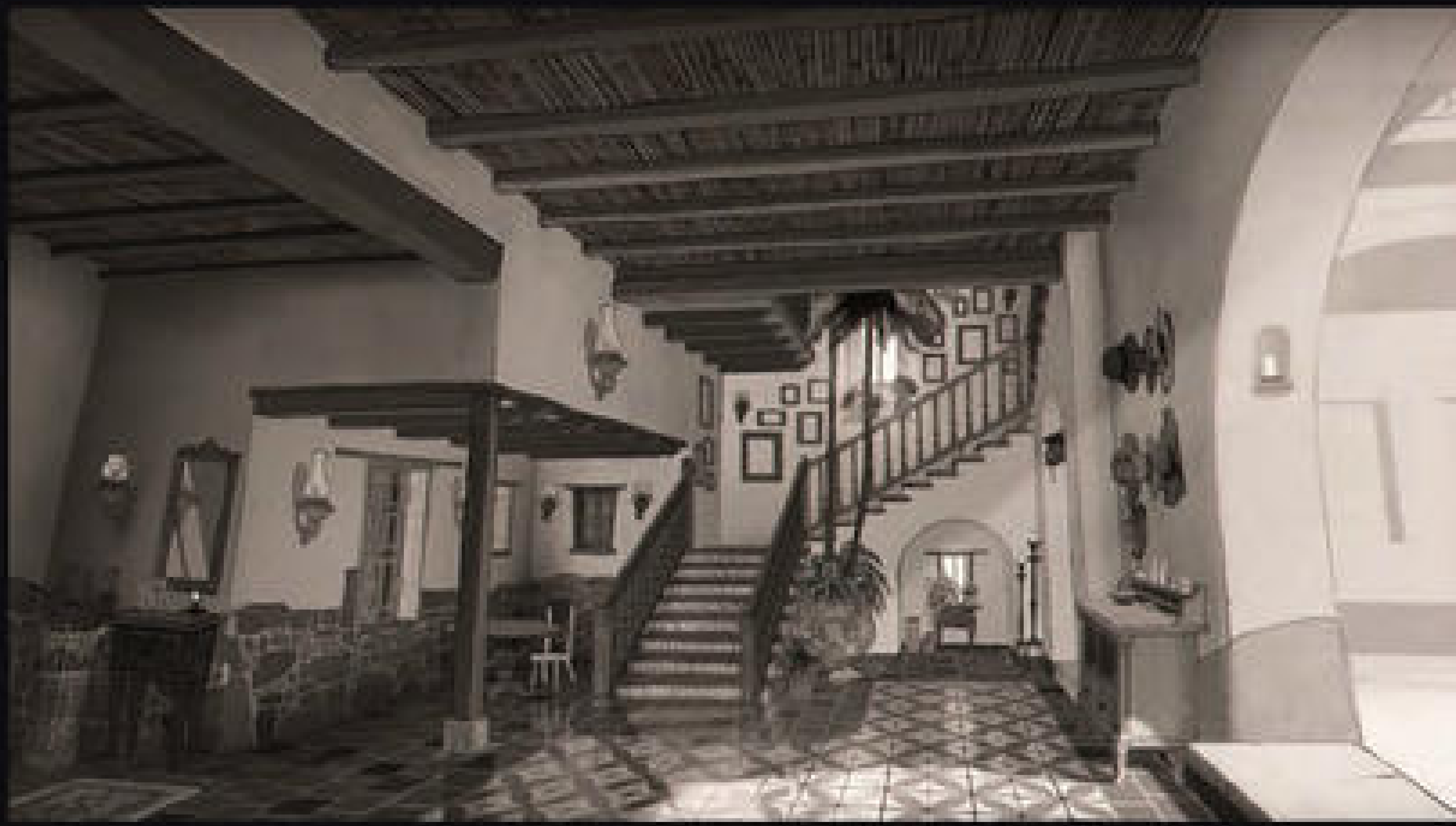


Lorelay Bové / Digital

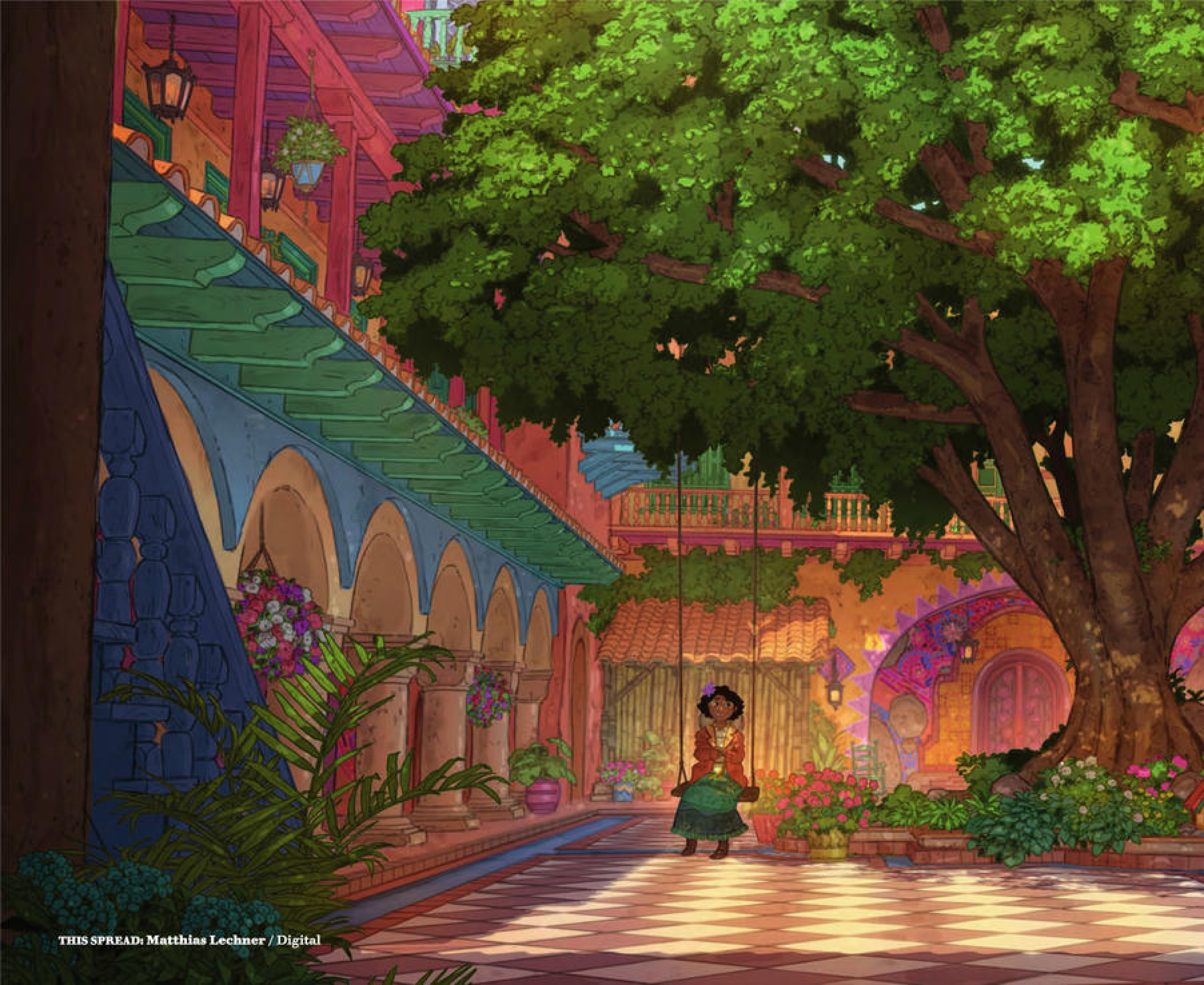
"We wanted to keep the courtyard symmetrical and have the rooms around it, as in real Colombian houses. It was important to have them on the same level, the second floor, to show that everyone is equal and there isn't a hierarchy." —Mehrdad Isvandi, Art Director, Environments



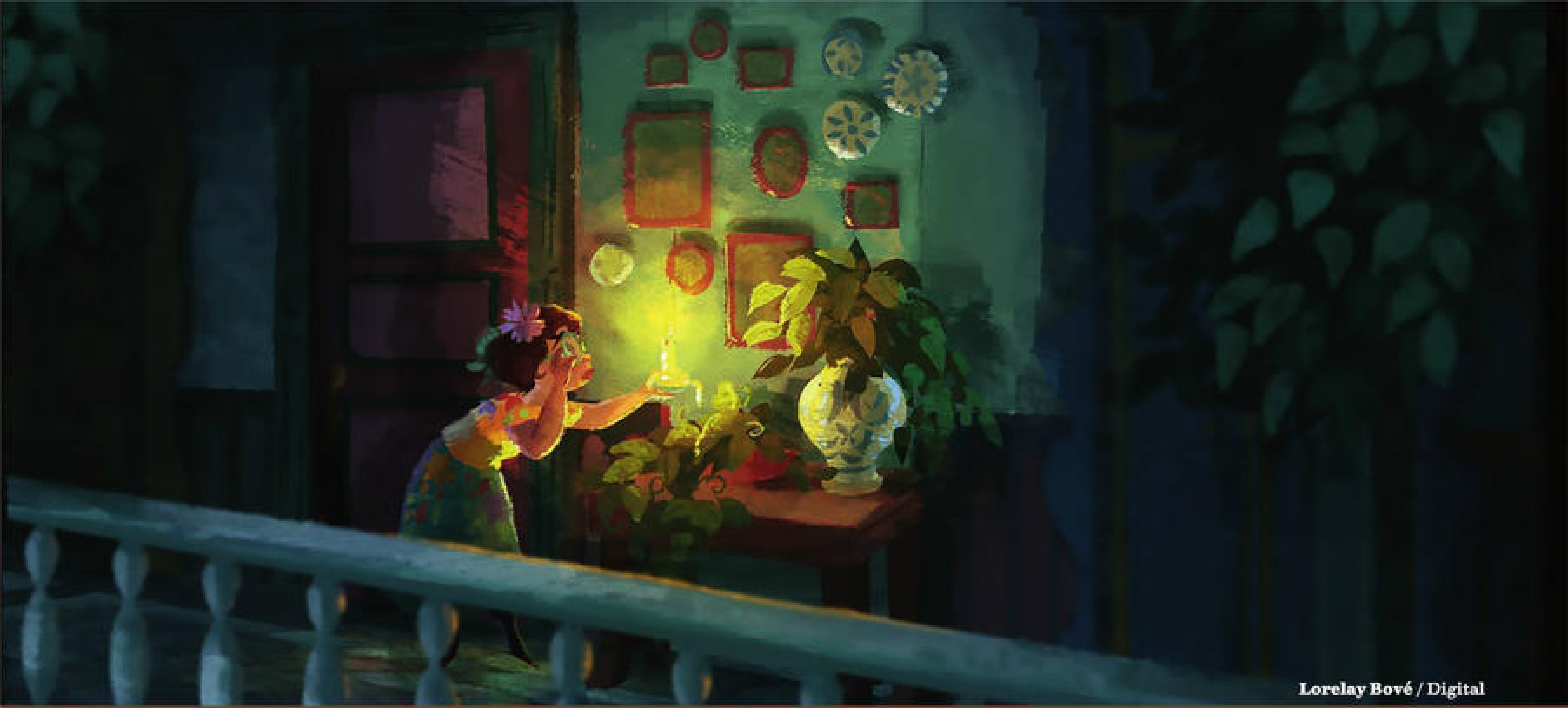
Mehrdad Isvandi / Digital



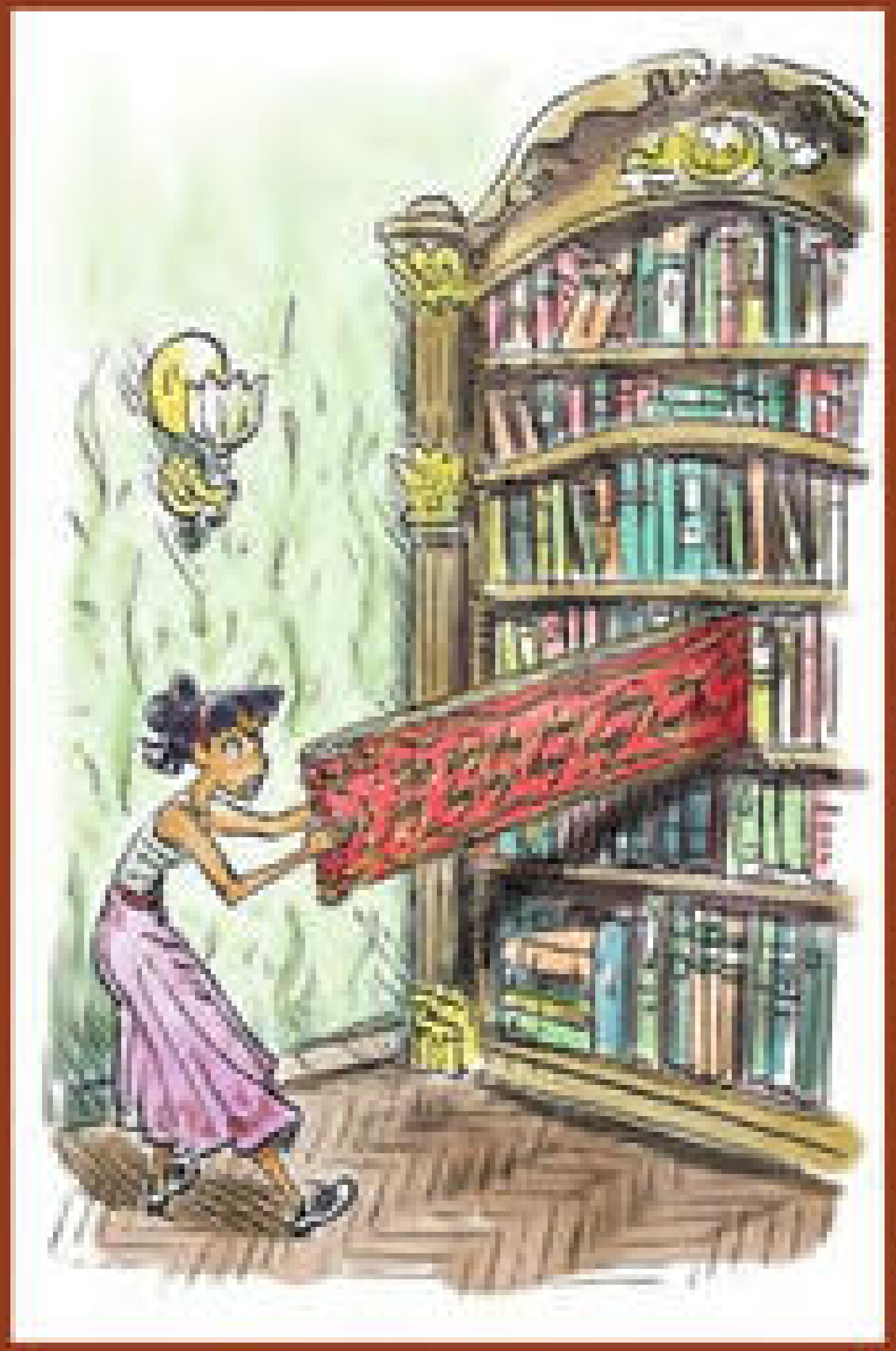
Mehrdad Isvandi / Digital



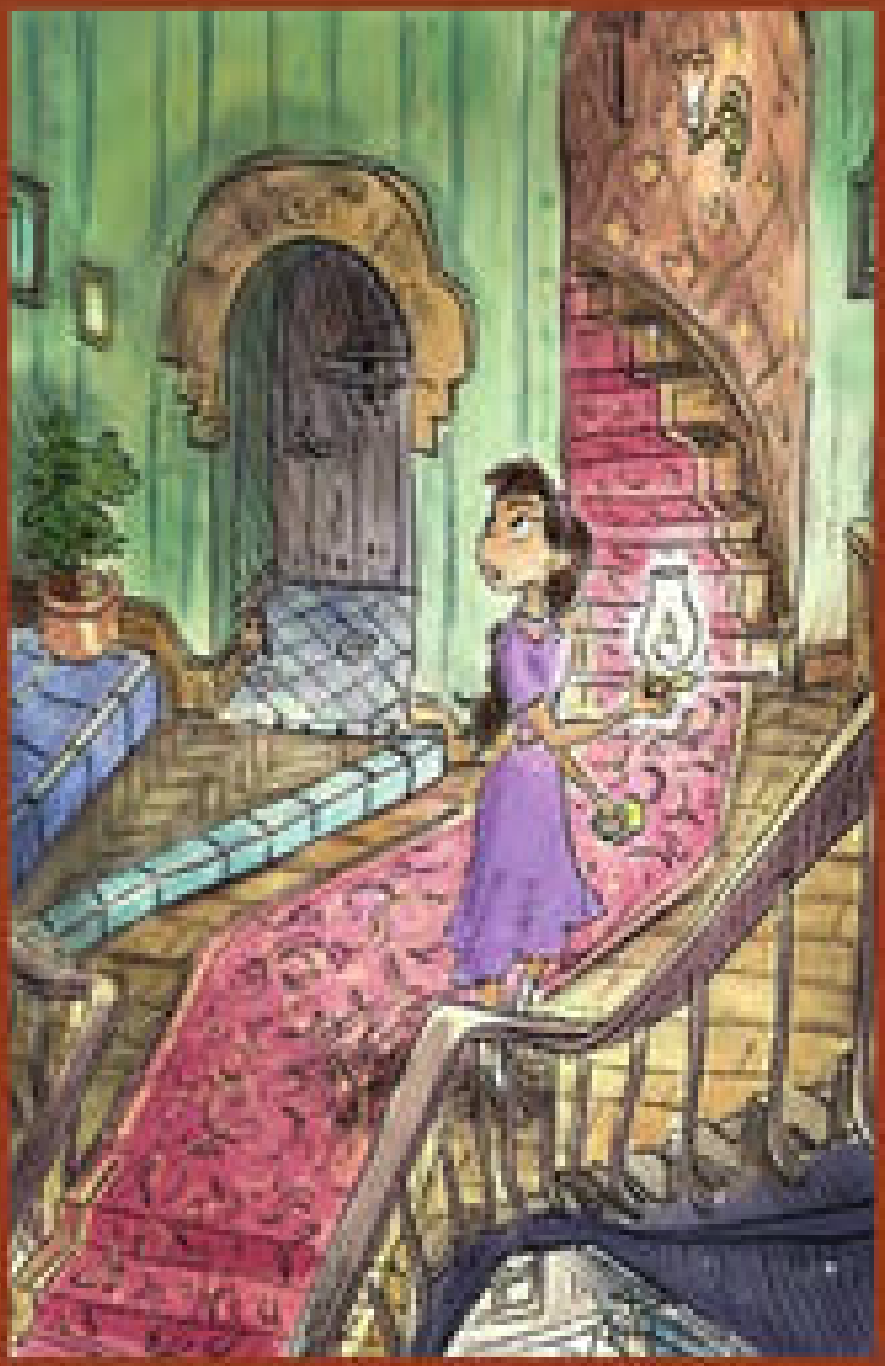
THIS SPREAD: Matthias Lechner / Digital



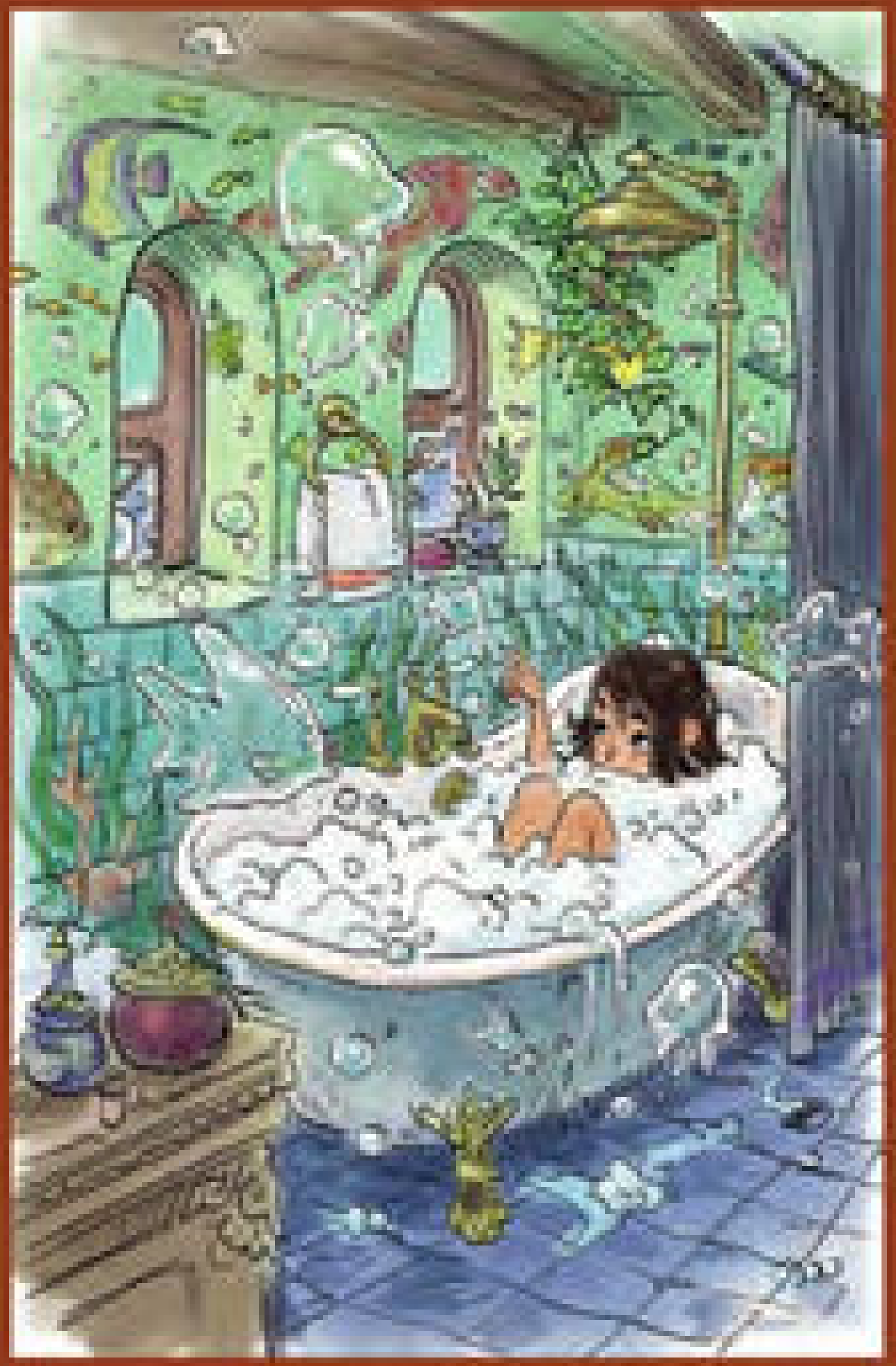
Lorelay Bové / Digital



Scott Watanabe / Digital

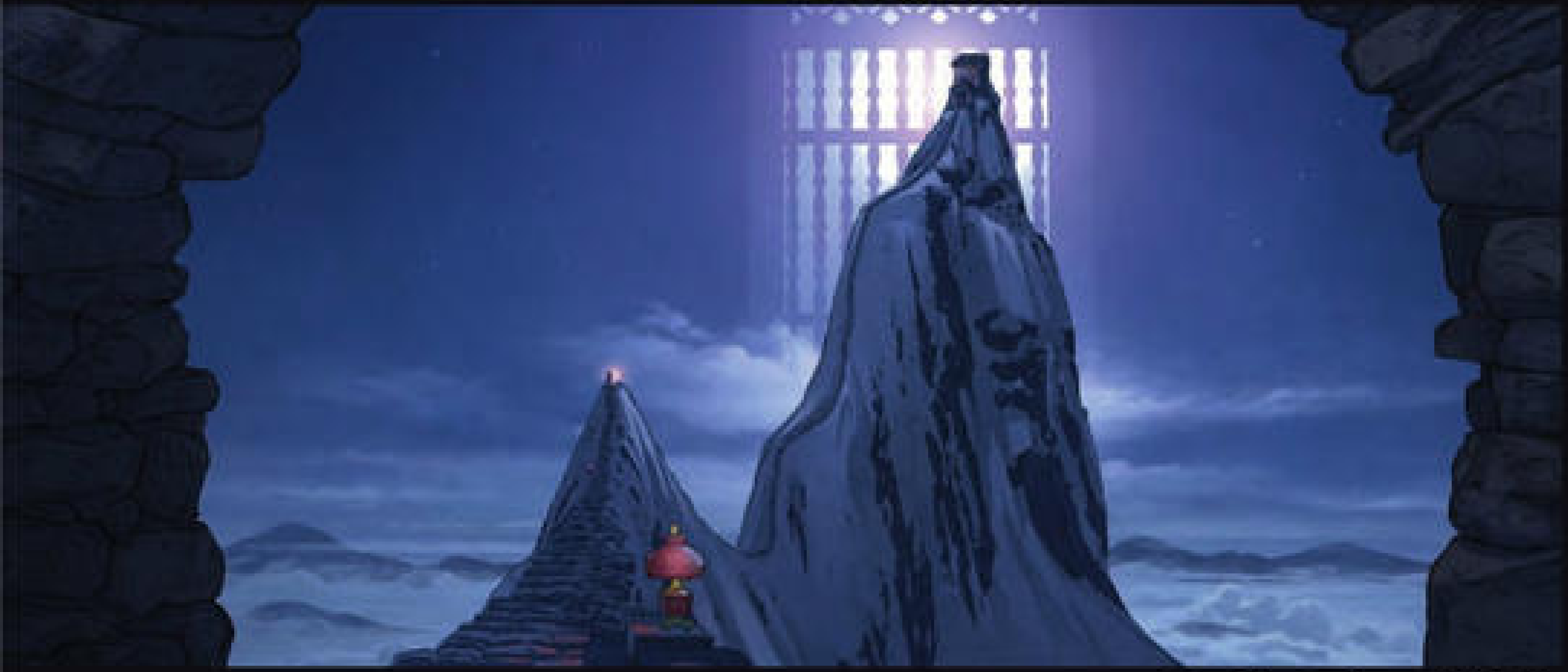


Scott Watanabe / Digital

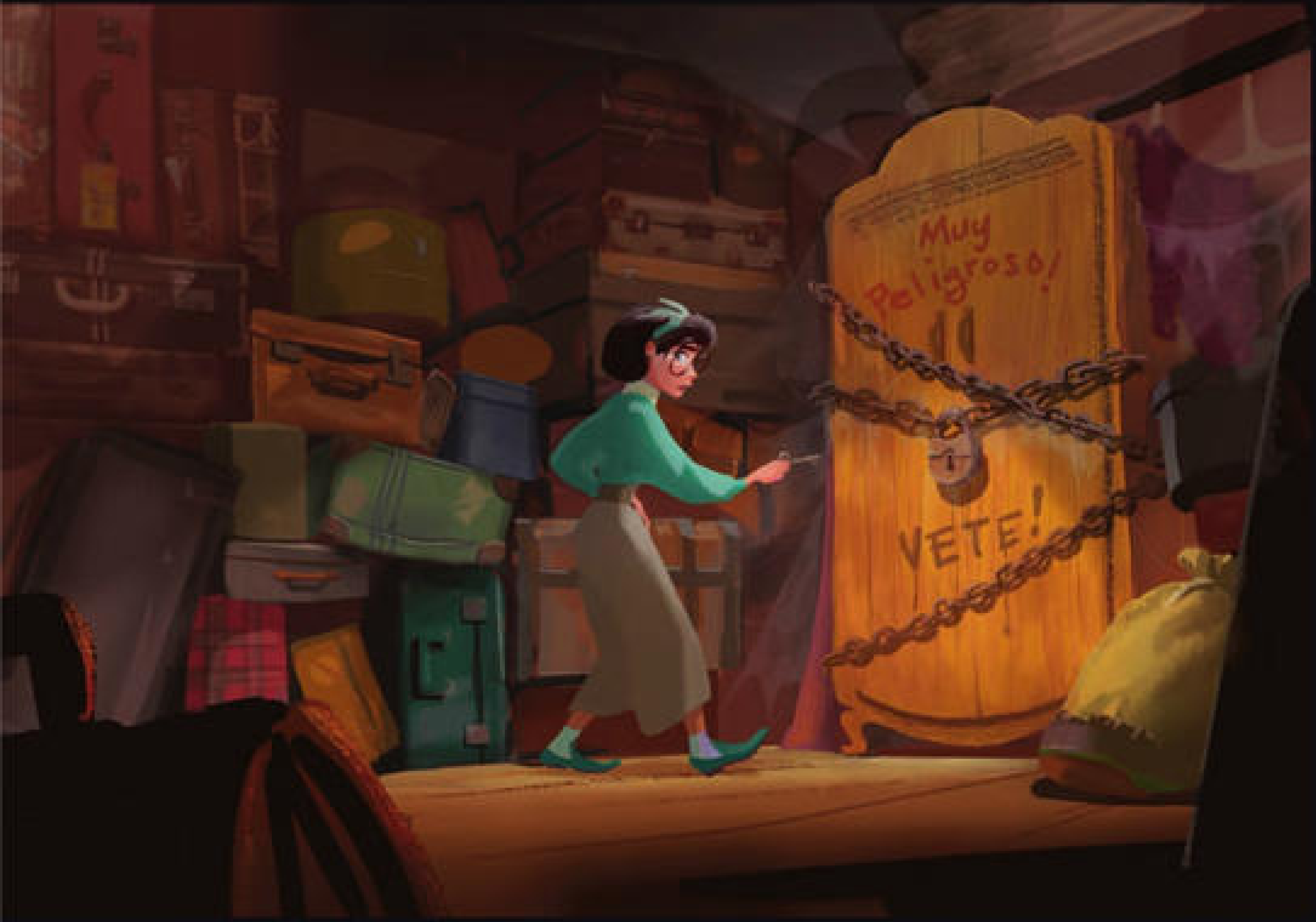


Scott Watanabe / Digital

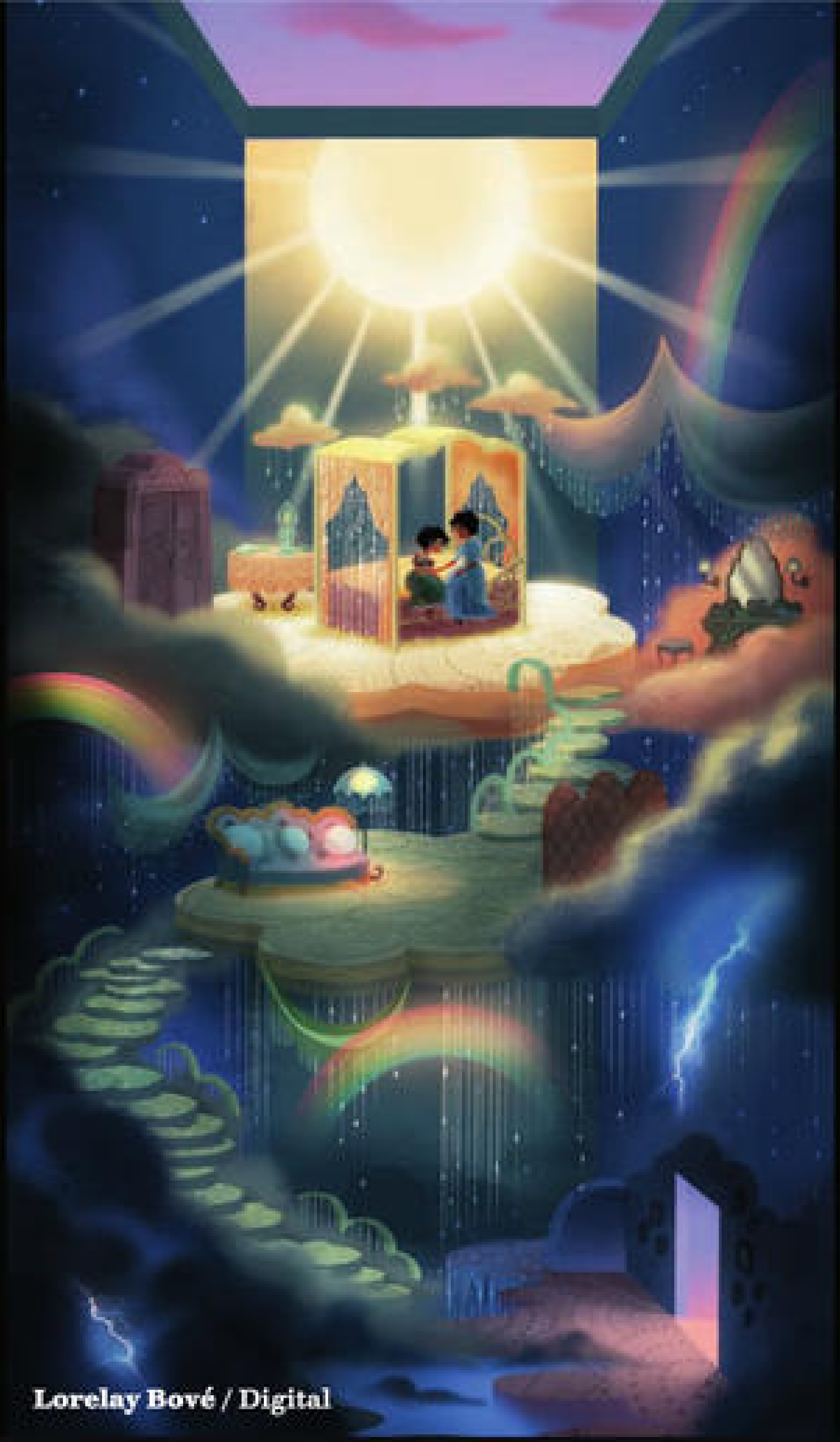
"Every time we opened the door to a room, we asked the question: Should it feel like we just walked into a completely different dimension or should it feel like a part of the house, with an architectural component? We decided to have it feel like a real room that transitions into a magical but finite space."
—Mehrdad Isvandi, Art Director, Environments



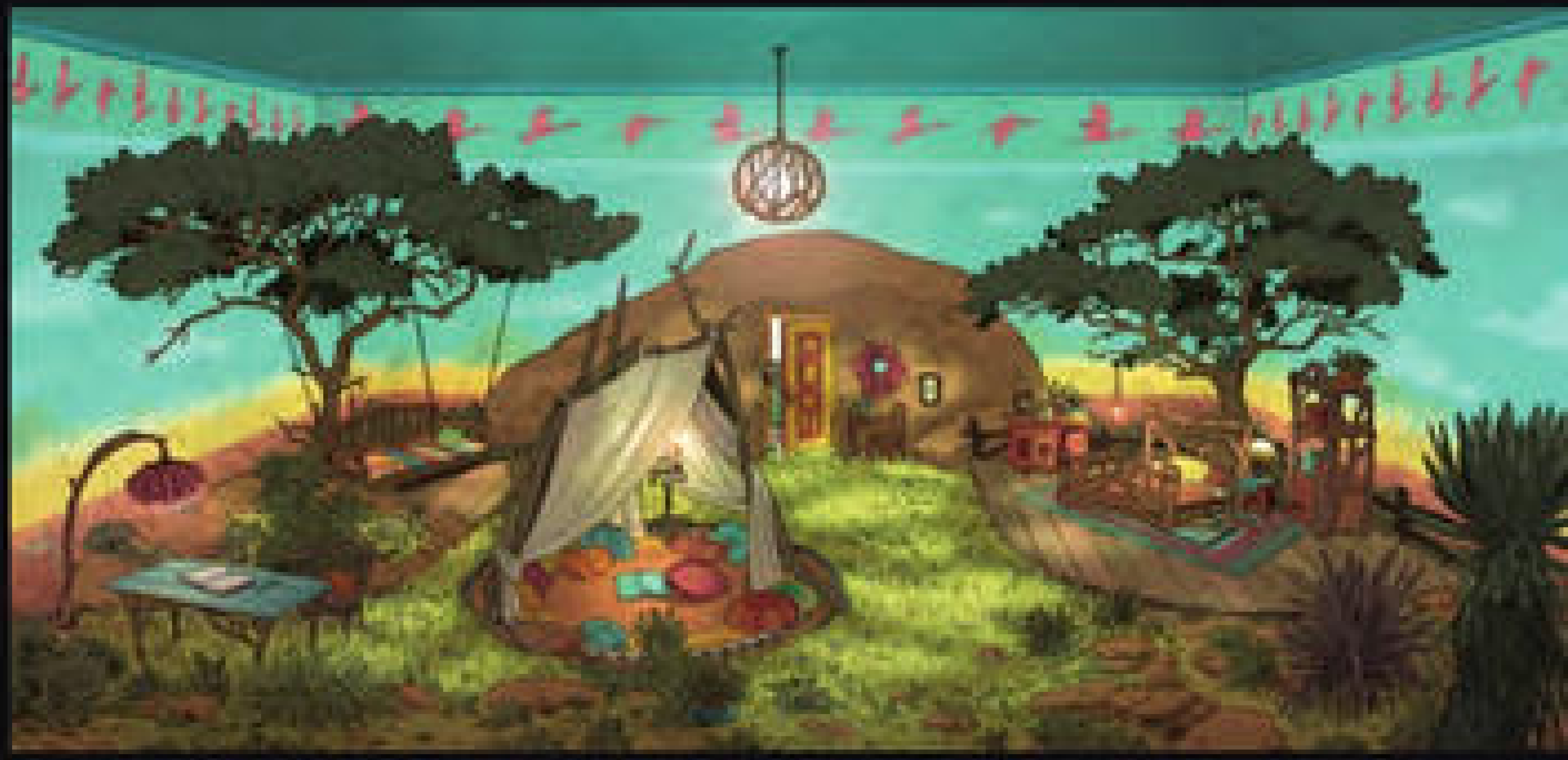
Matthias Lechner / Digital


Muy Peligroso!
VETE!

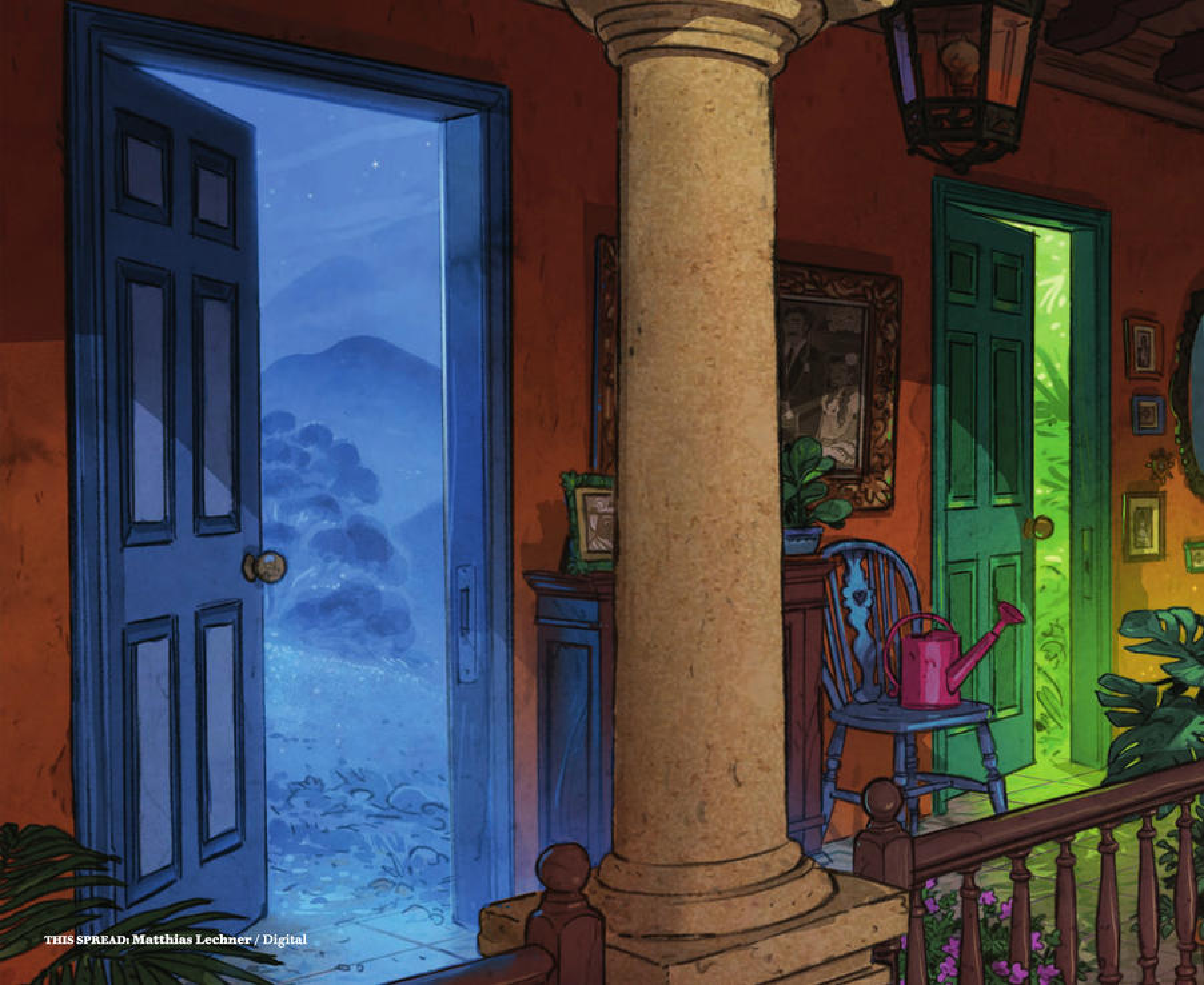
David Goetz / Digital



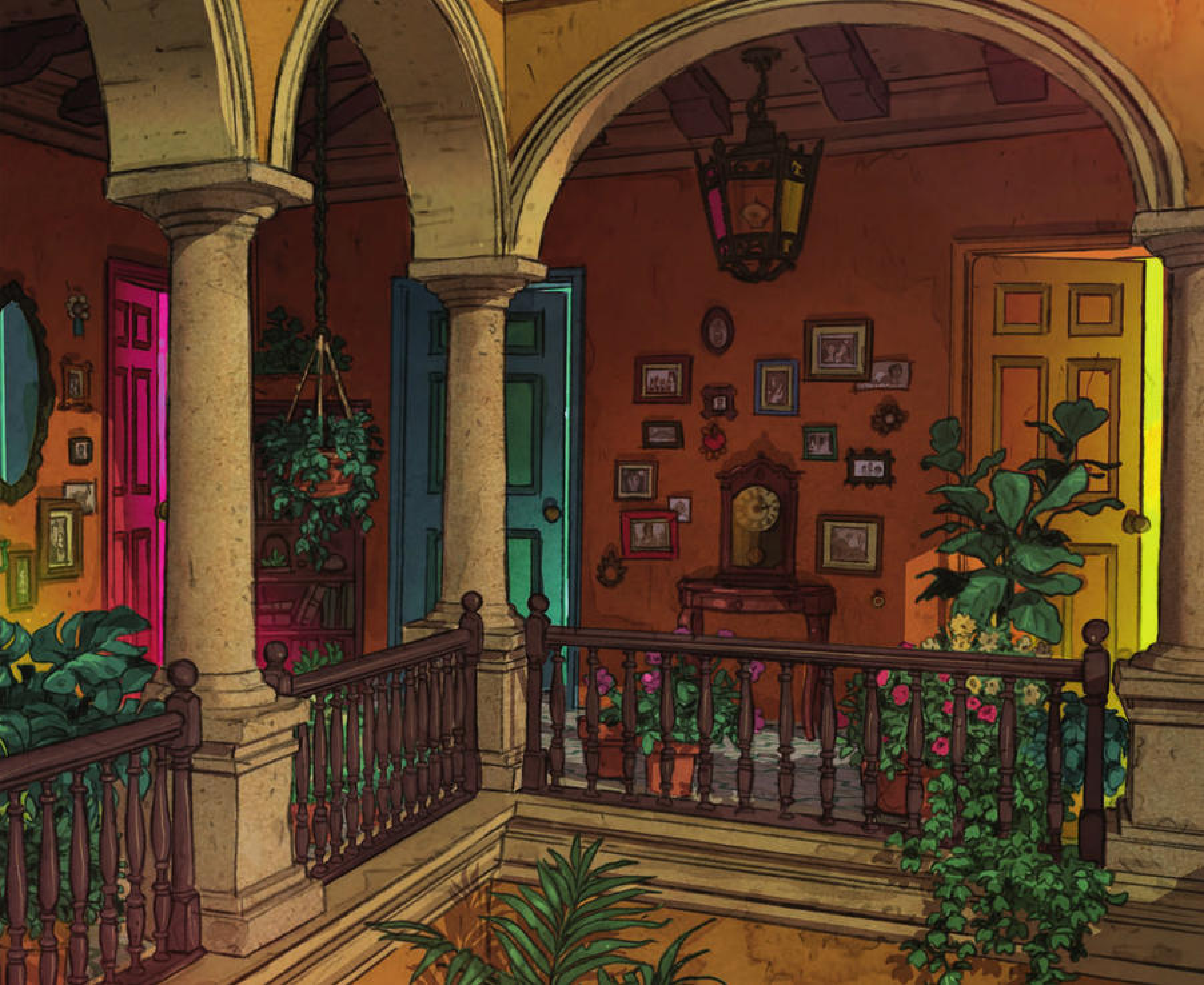
Lorelay Bové / Digital

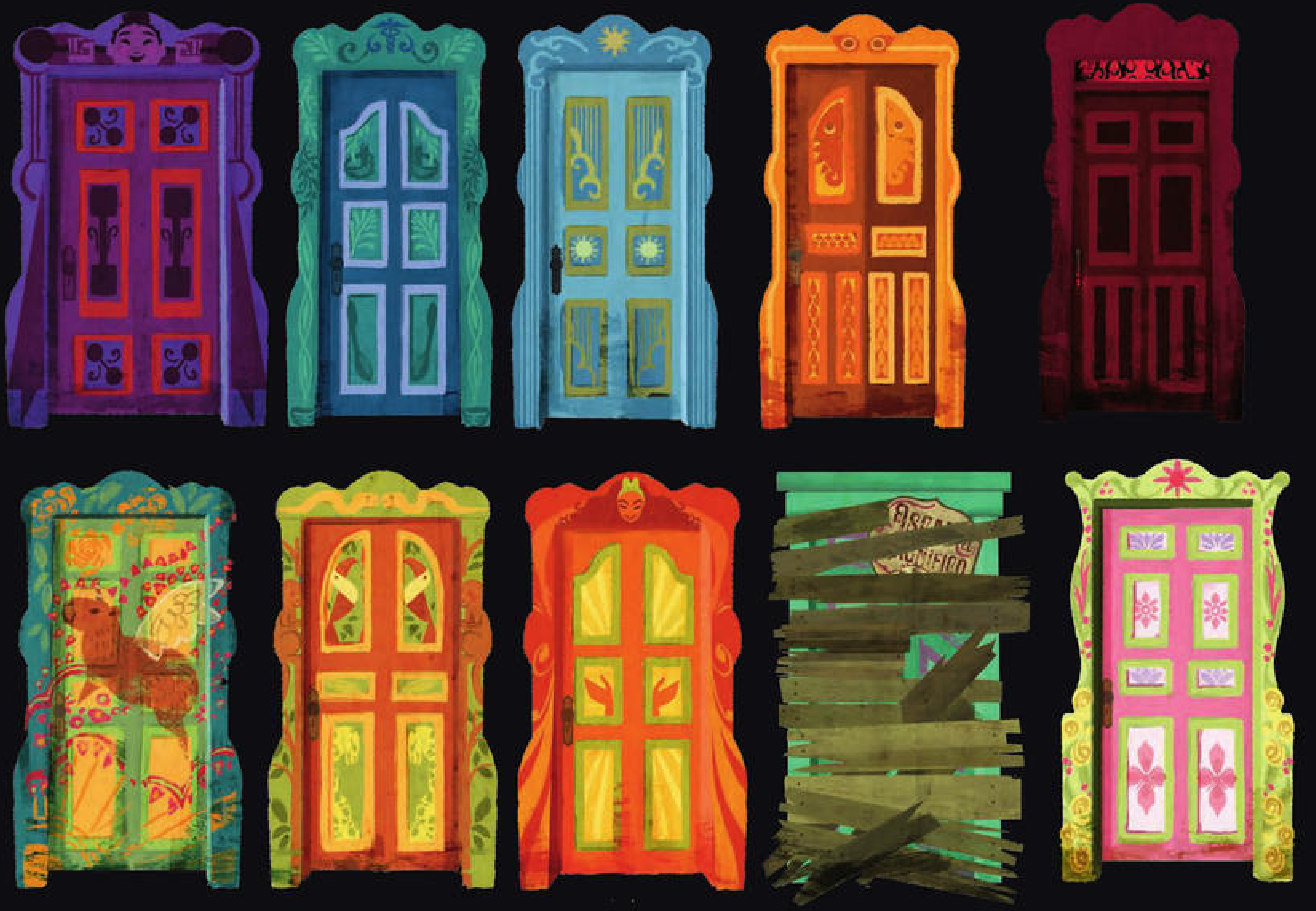


Matthias Lechner / Digital

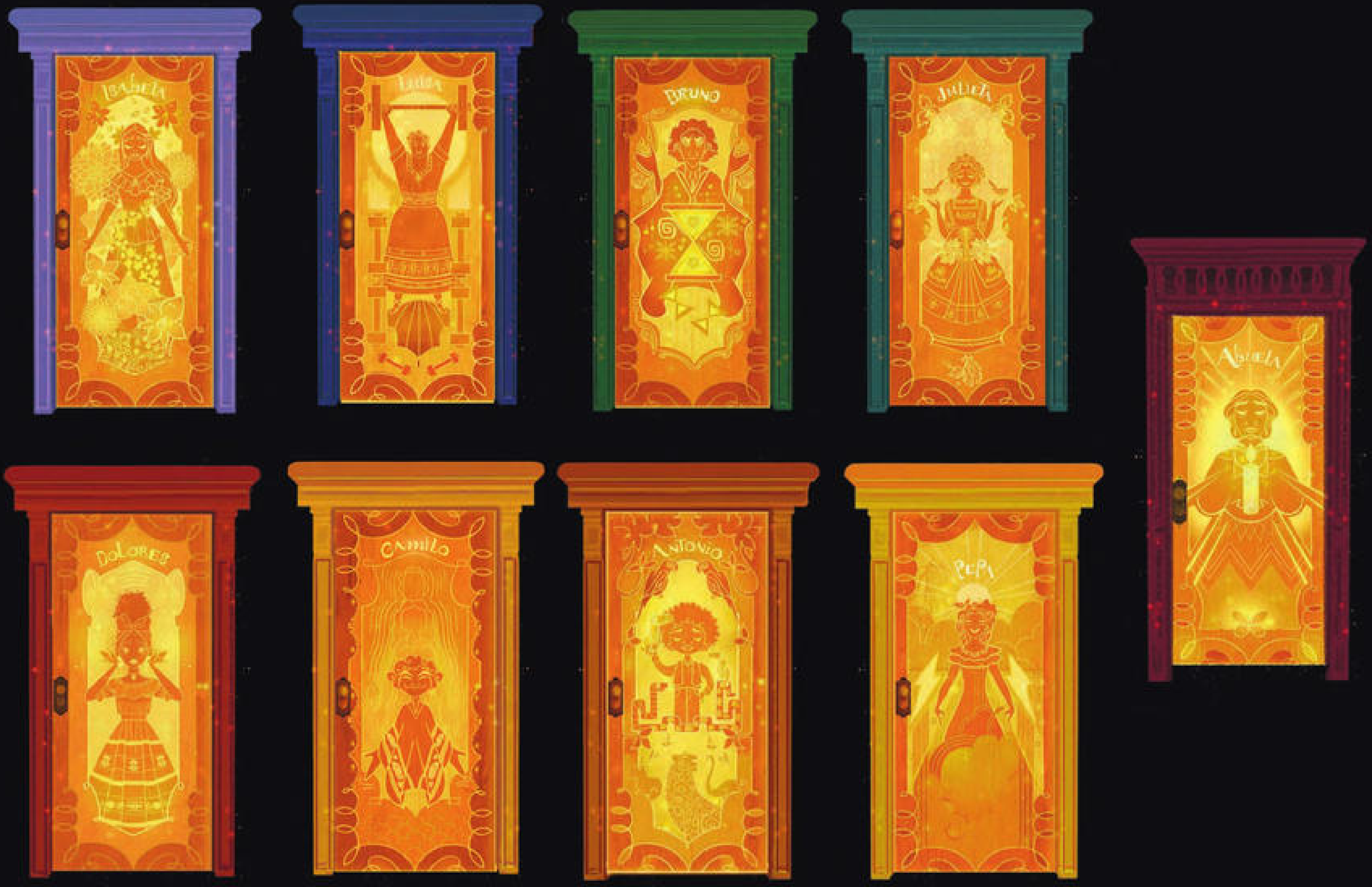


THIS SPREAD: Matthias Lechner / Digital





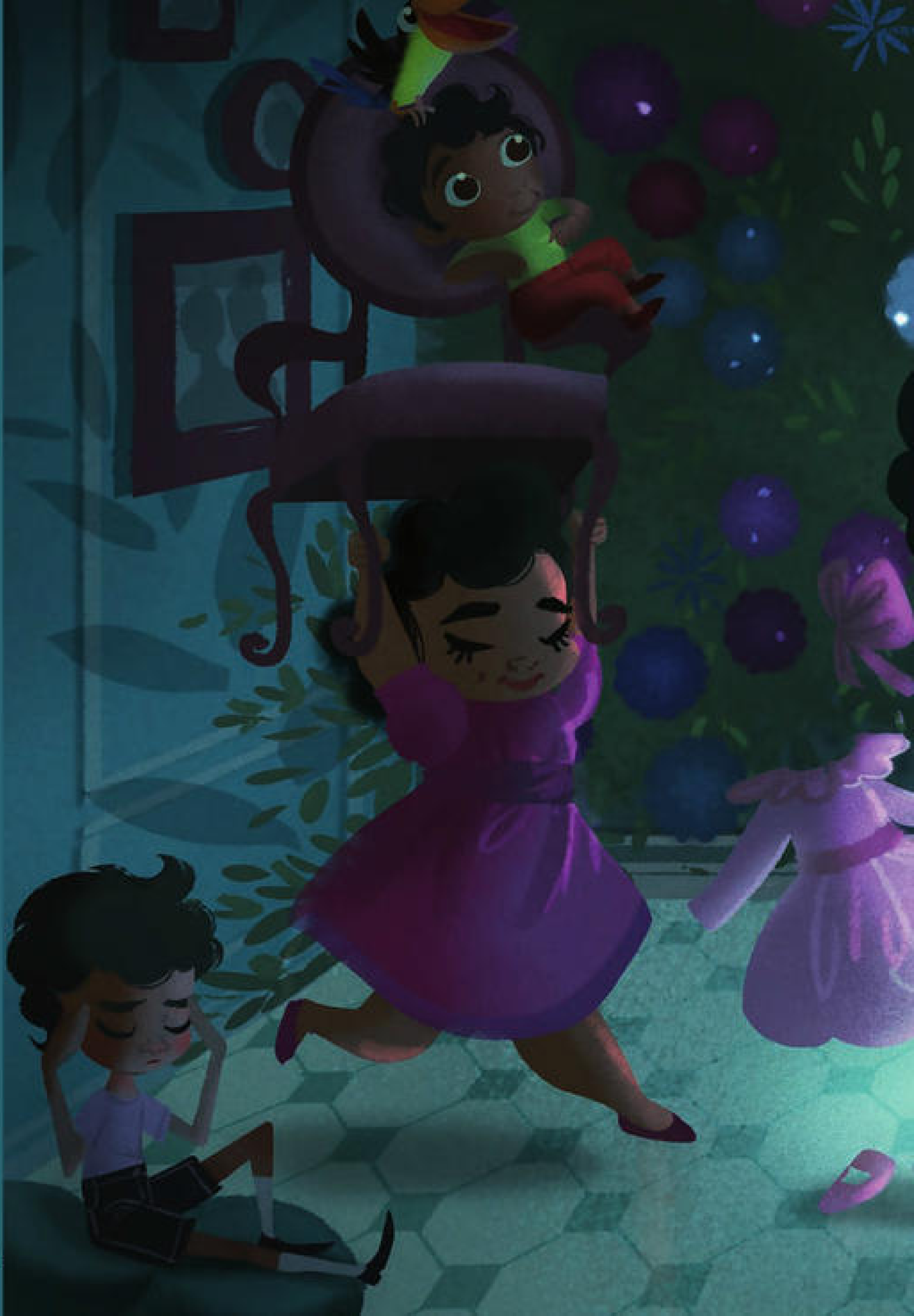
THIS SPREAD: **Lorelay Bové** / Digital


ISABELA
LUISA
BRUNO
JULIETA
ABUELA
DOLORES
CAMILO
ANTONIO
PEPA

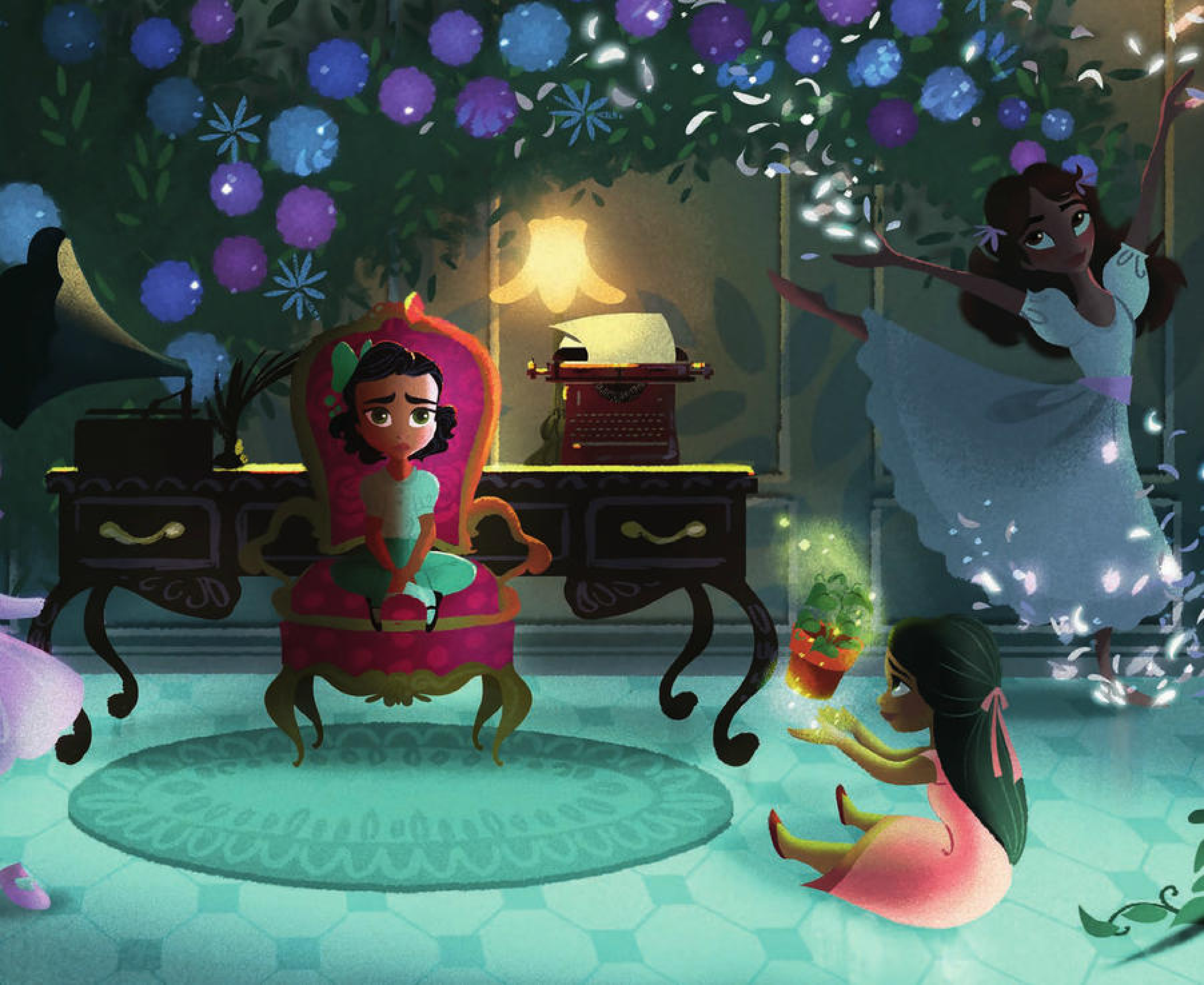
MIRABEL AND HER FAMILY

"THE MAIN REASON WHY I WAS ATTRACTED to telling this story was Mirabel," says Co-Director Charise Castro Smith. "I immediately went back to being an awkward preteen who was bullied, had wild curly hair, and had an awkward desperation to be a part of something. It felt really visceral and powerful to me, and I think a lot of people will relate to Mirabel as much as I did. We see her struggle, joy, triumph, and it is all earned coming from someone leading with their heart."

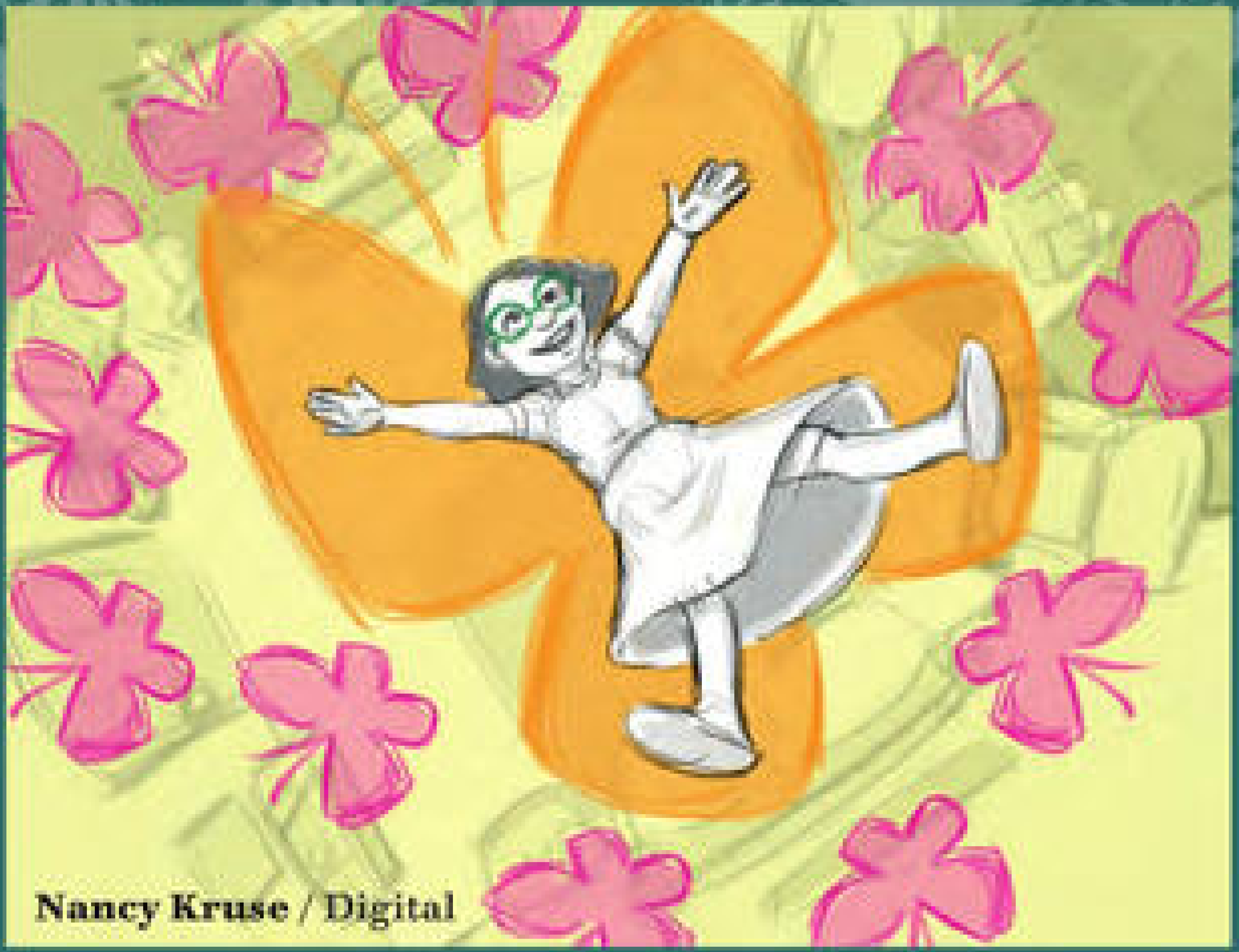
As the story of the Madrigals and their magical home began to take shape, it was led front and center by Mirabel, the one Madrigal born without powers. Her feelings of isolation and her relationship with her magical family members drove the story forward, as the writers and story artists explored her motivations and her flaws. "In an earlier version of the story, she was desperately trying to find a magical gift of her own, but it became apparent very quickly that she had likely grown past that desire already. For most of the film, she has accepted that she doesn't have a gift and she just wants to make her family proud despite that difference. This element of her motivation, wanting to be seen, felt much more relatable than a quest to find a magical power and ultimately shaped the story and relationships of *Encanto*," says Jared Bush.



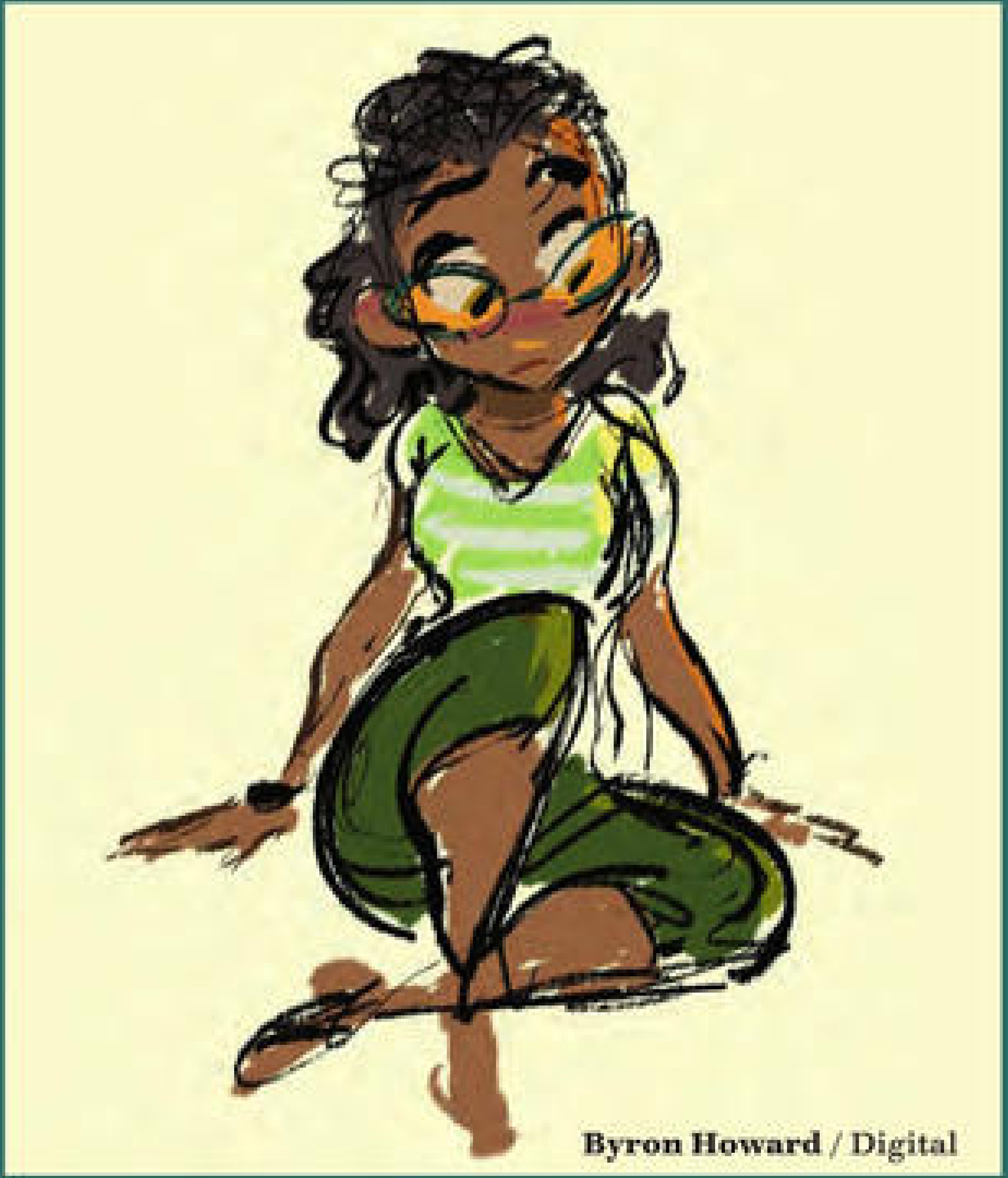
THIS SPREAD: Lorelay Bové / Digital



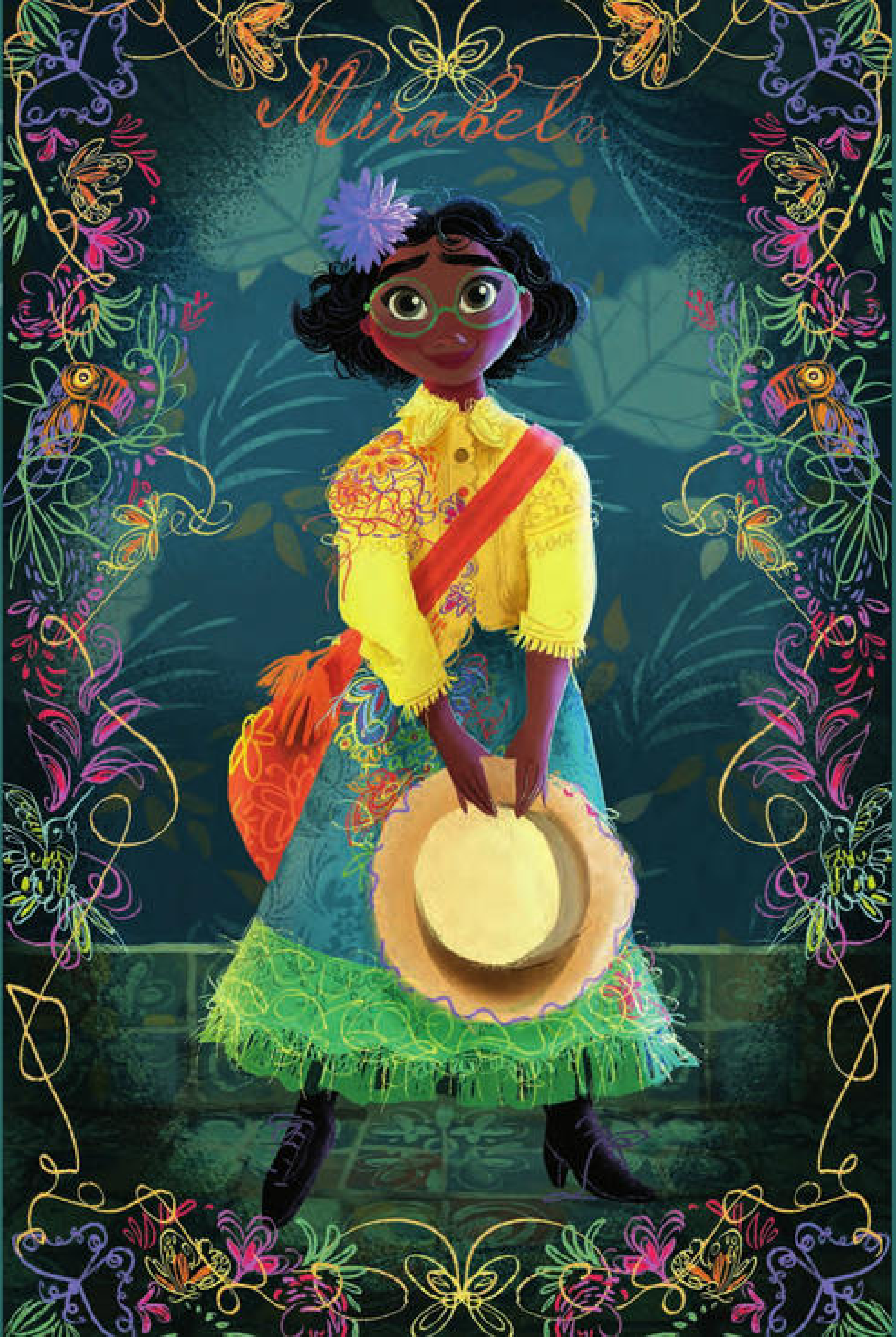
Mirabel



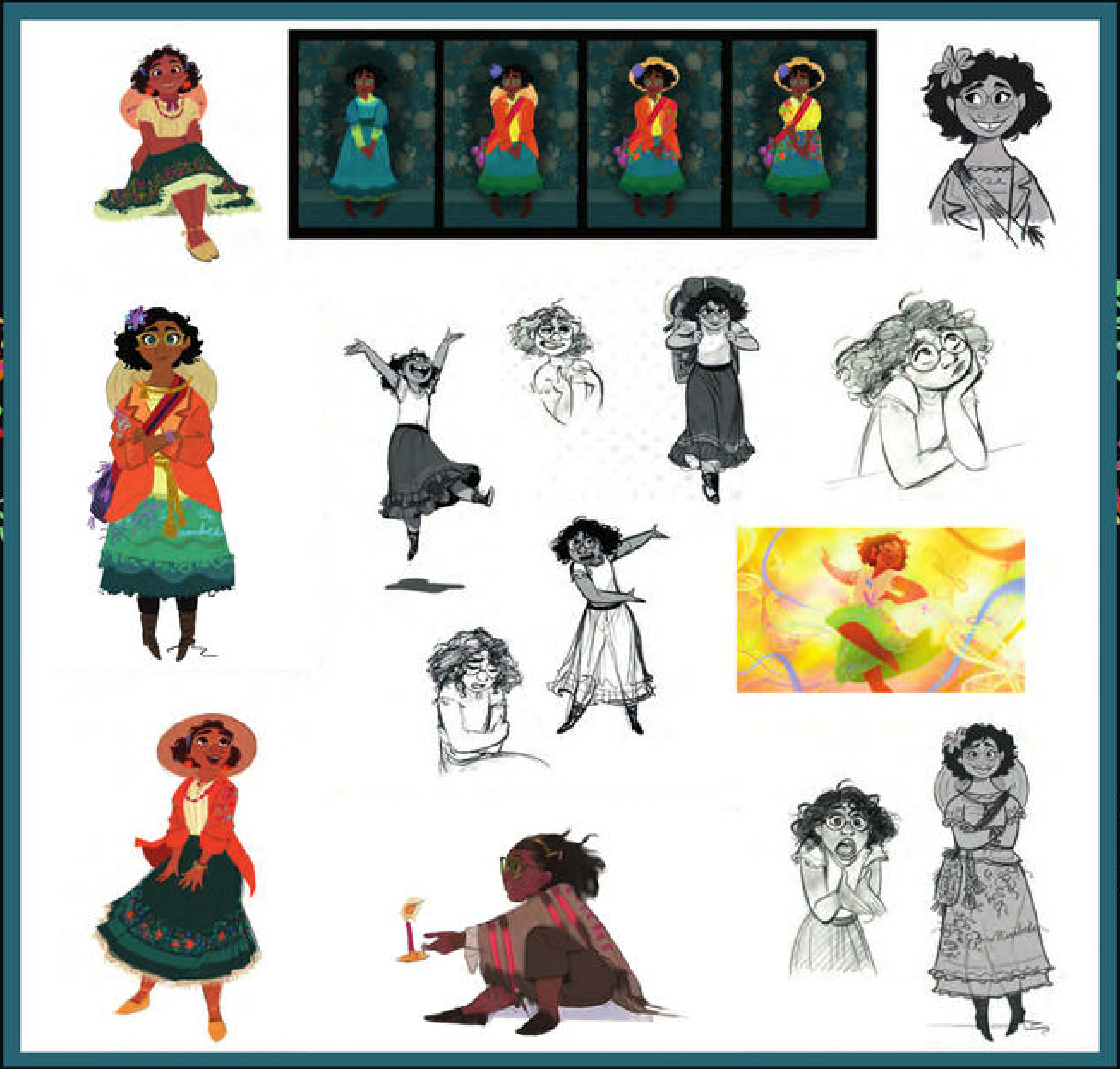
Nancy Kruse / Digital



Byron Howard / Digital

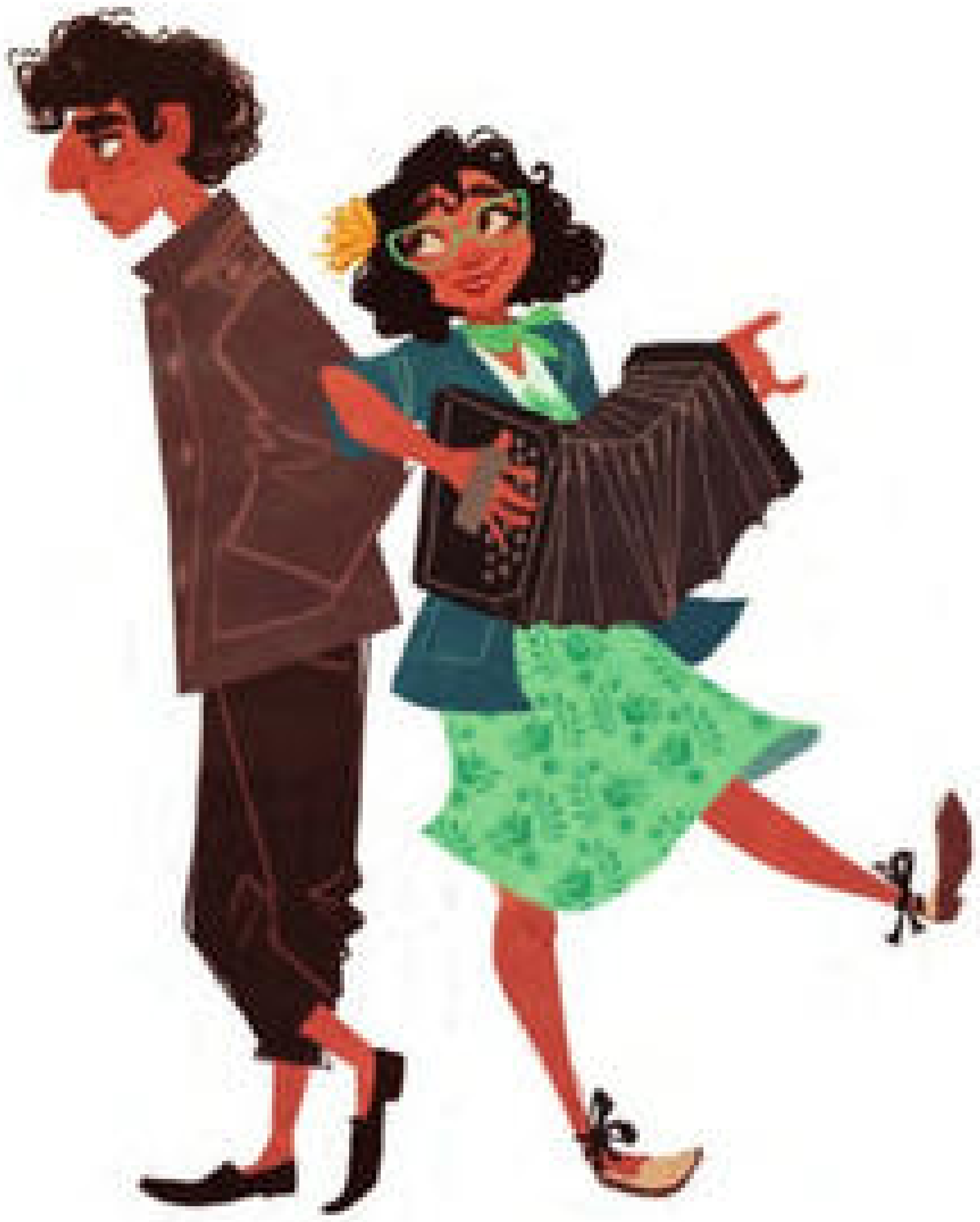


Lorelay Bové / Digital

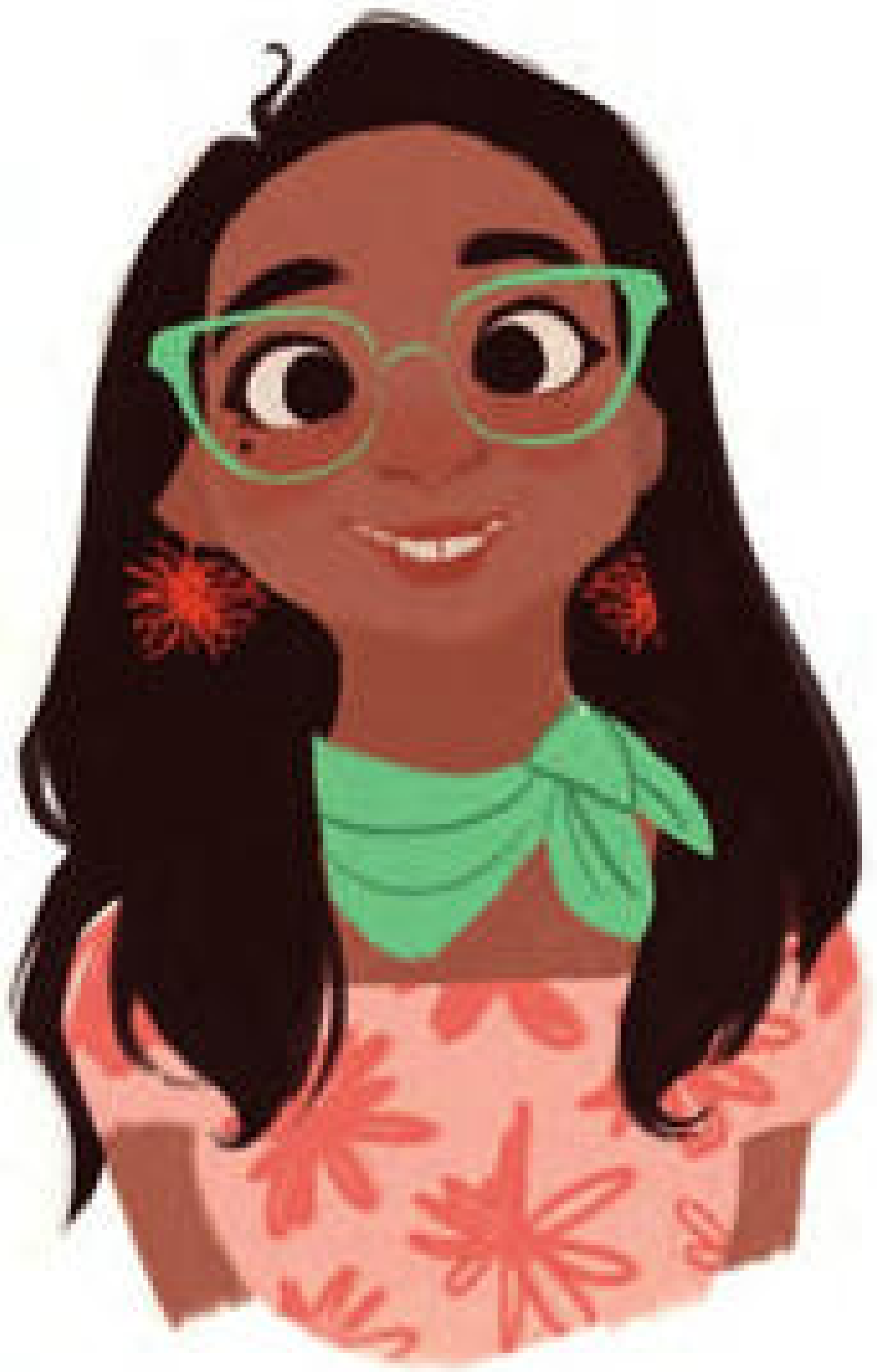


Bill Schwab, Lorelay Bové, Meg Park, Jin Kim, Camille Andre, and Zane Yarbrough / Pencil, Digital

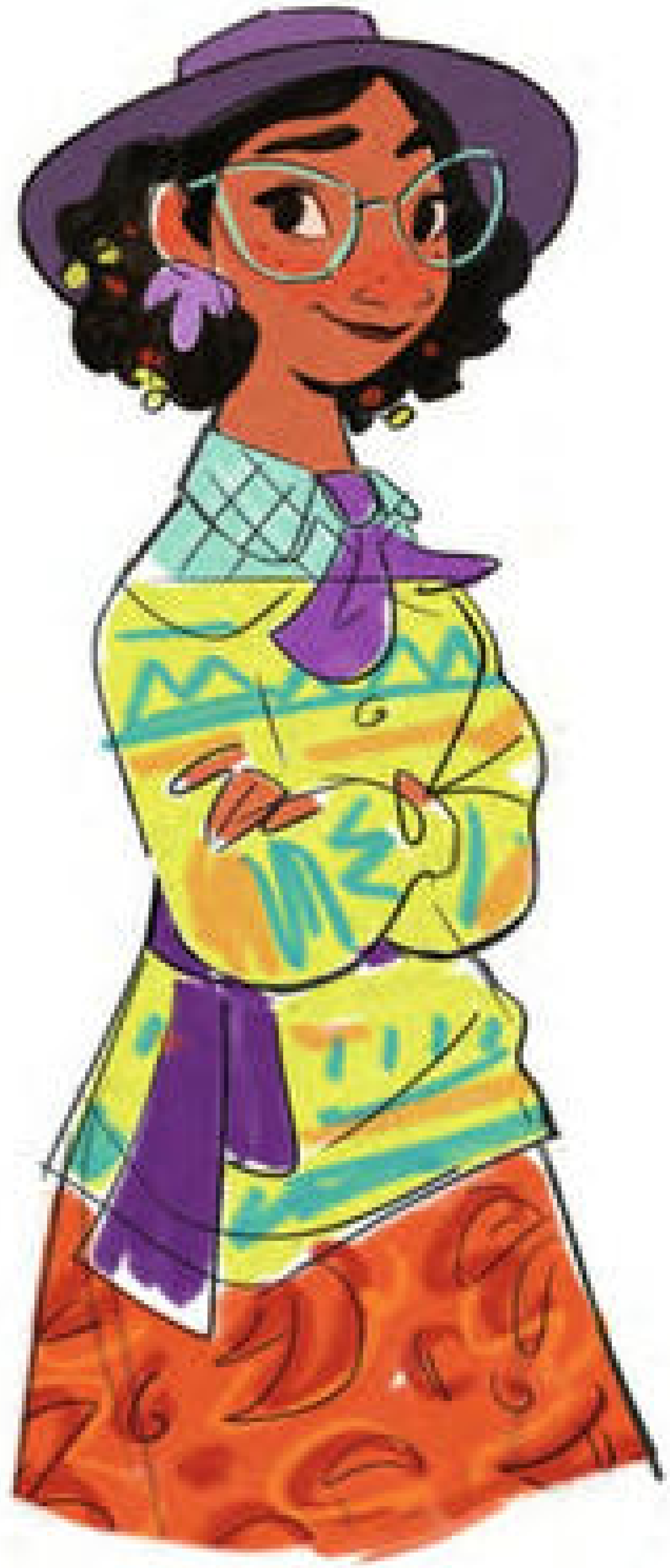
“This collection of images is called a blush-board. Ever since working on *Frozen*, I like to capture artwork that informs where we go in a single place. As the movie progresses, it is nice to have these boards hanging in the story rooms, to keep people excited and remind them of initial inspirations.” —Bill Schwab, Art Director, Characters



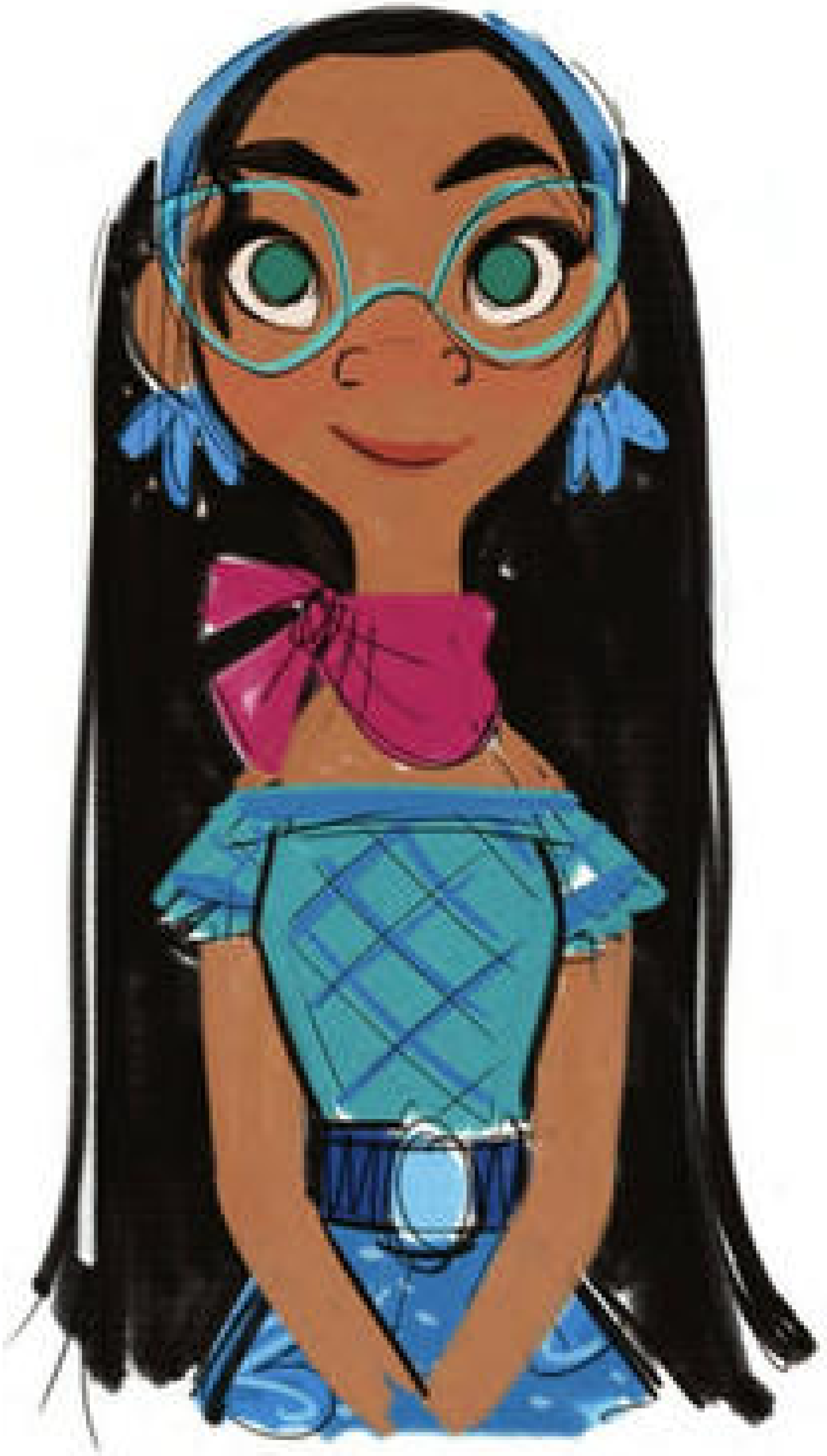
Meg Park / Digital



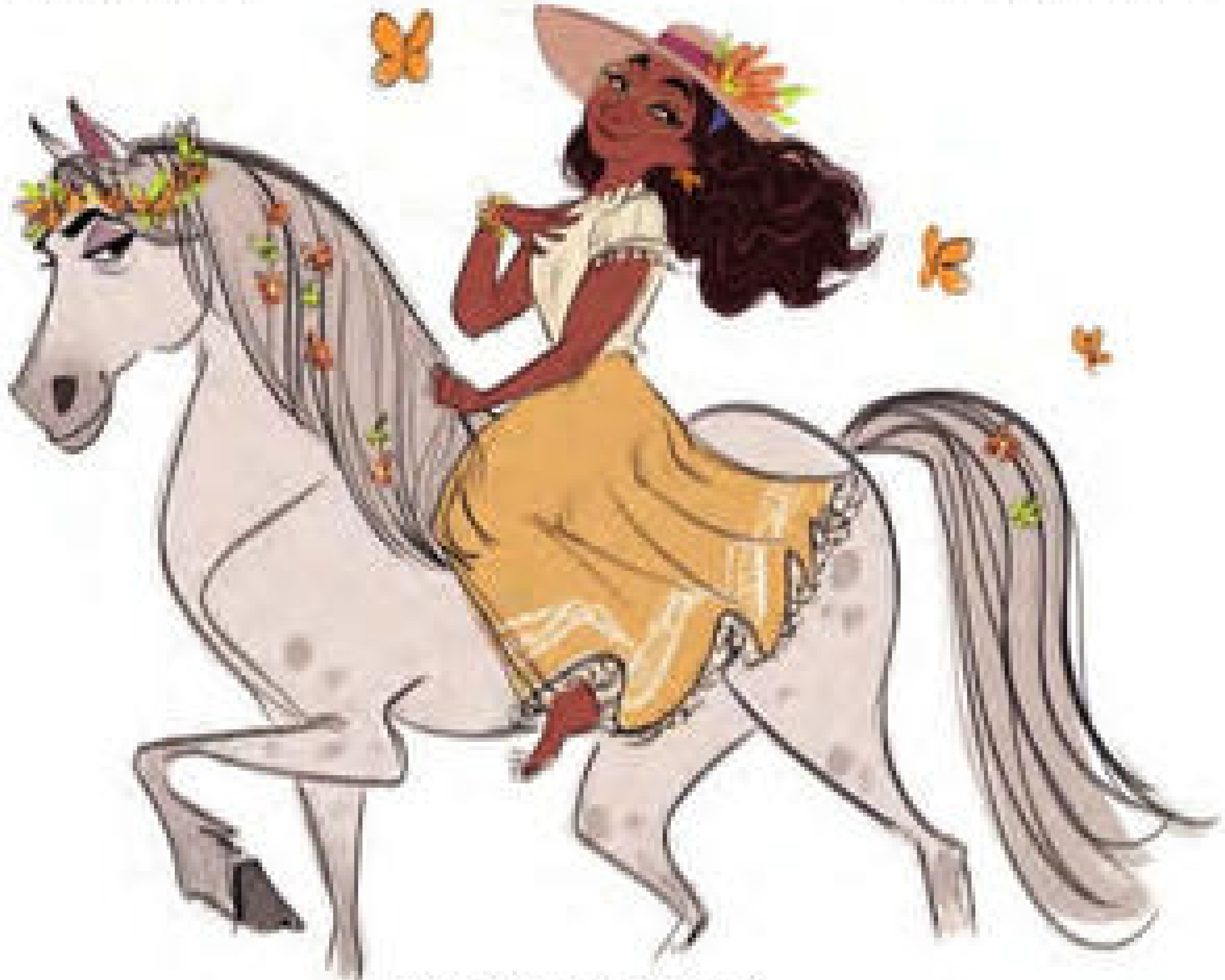
Meg Park / Digital



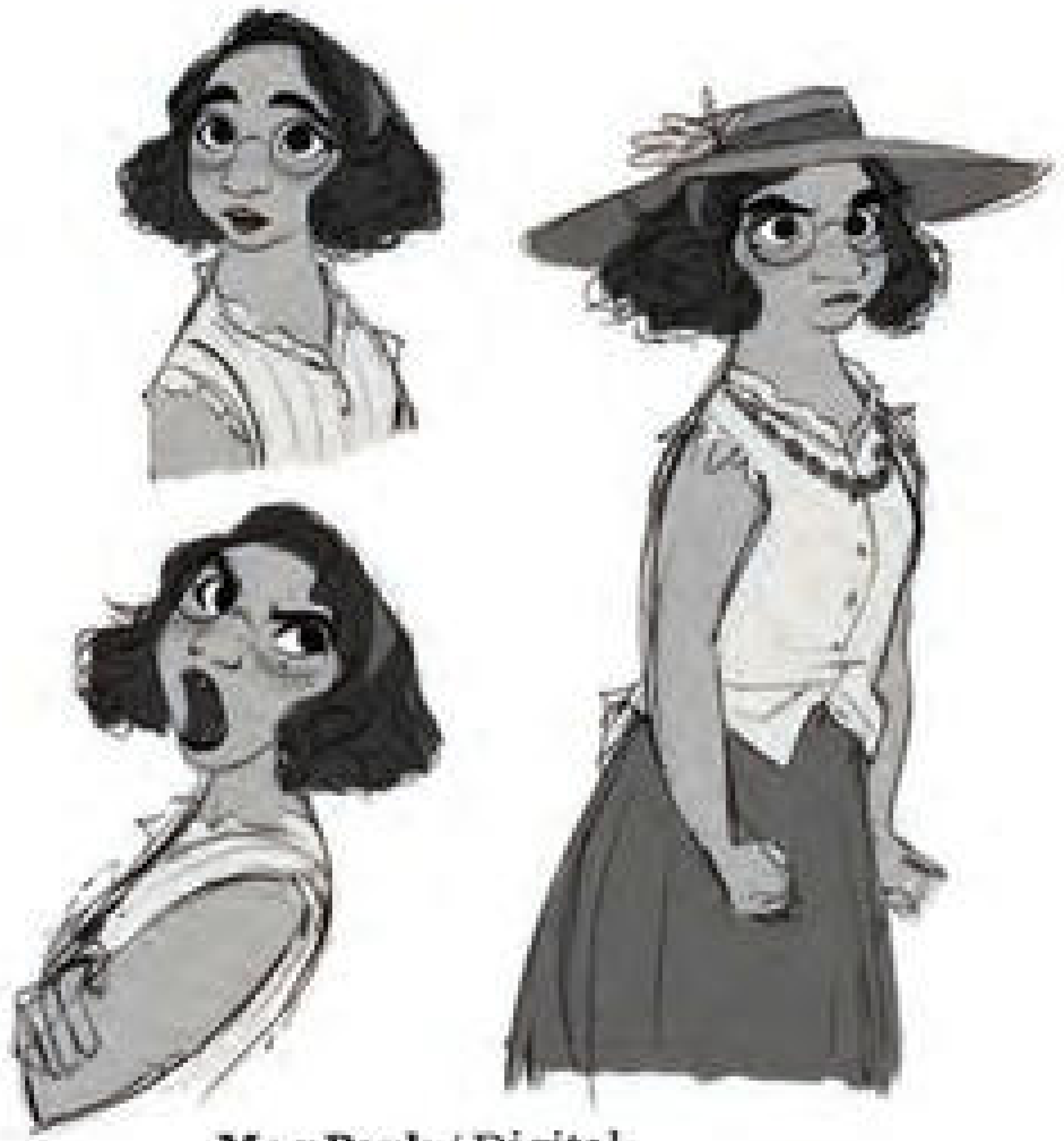
Bill Schwab / Digital



Bill Schwab / Digital

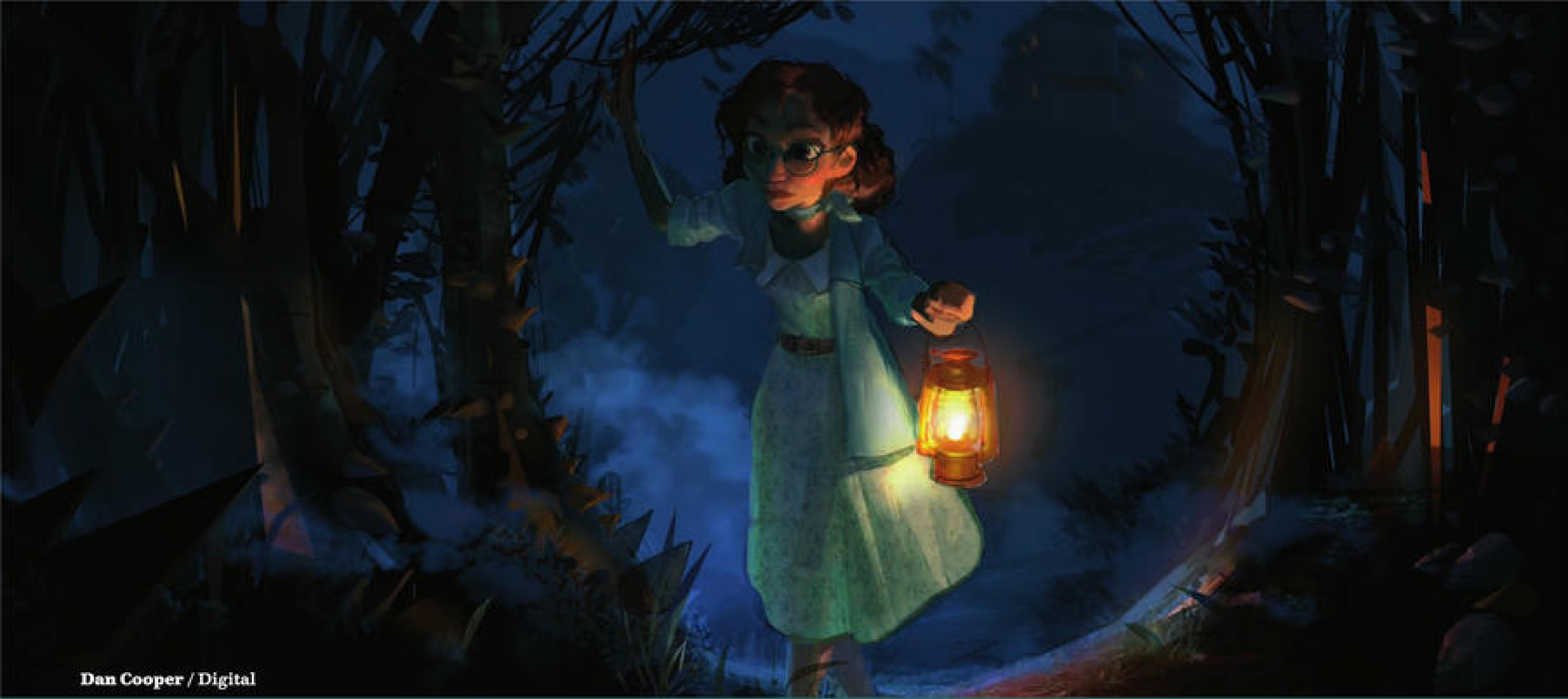


Meg Park / Digital

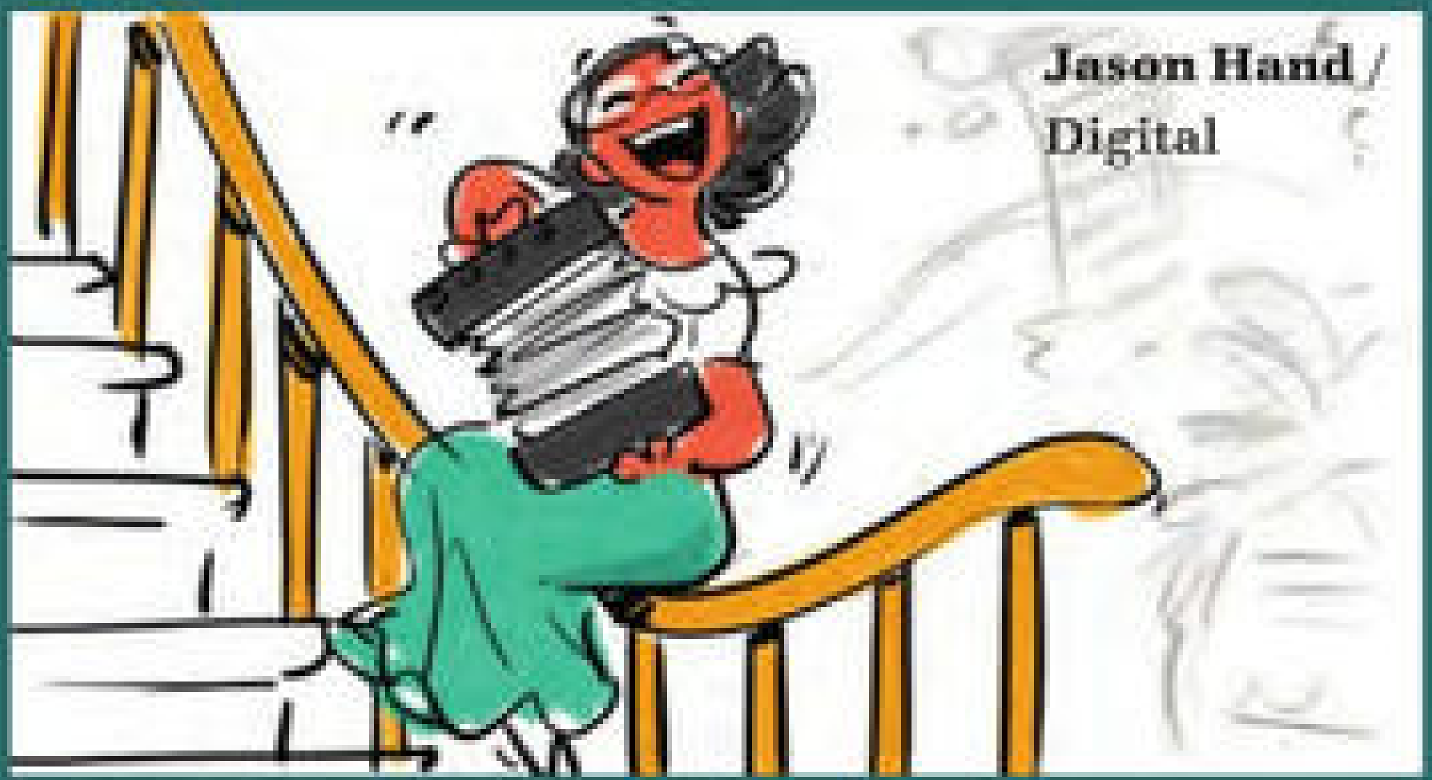


Meg Park / Digital

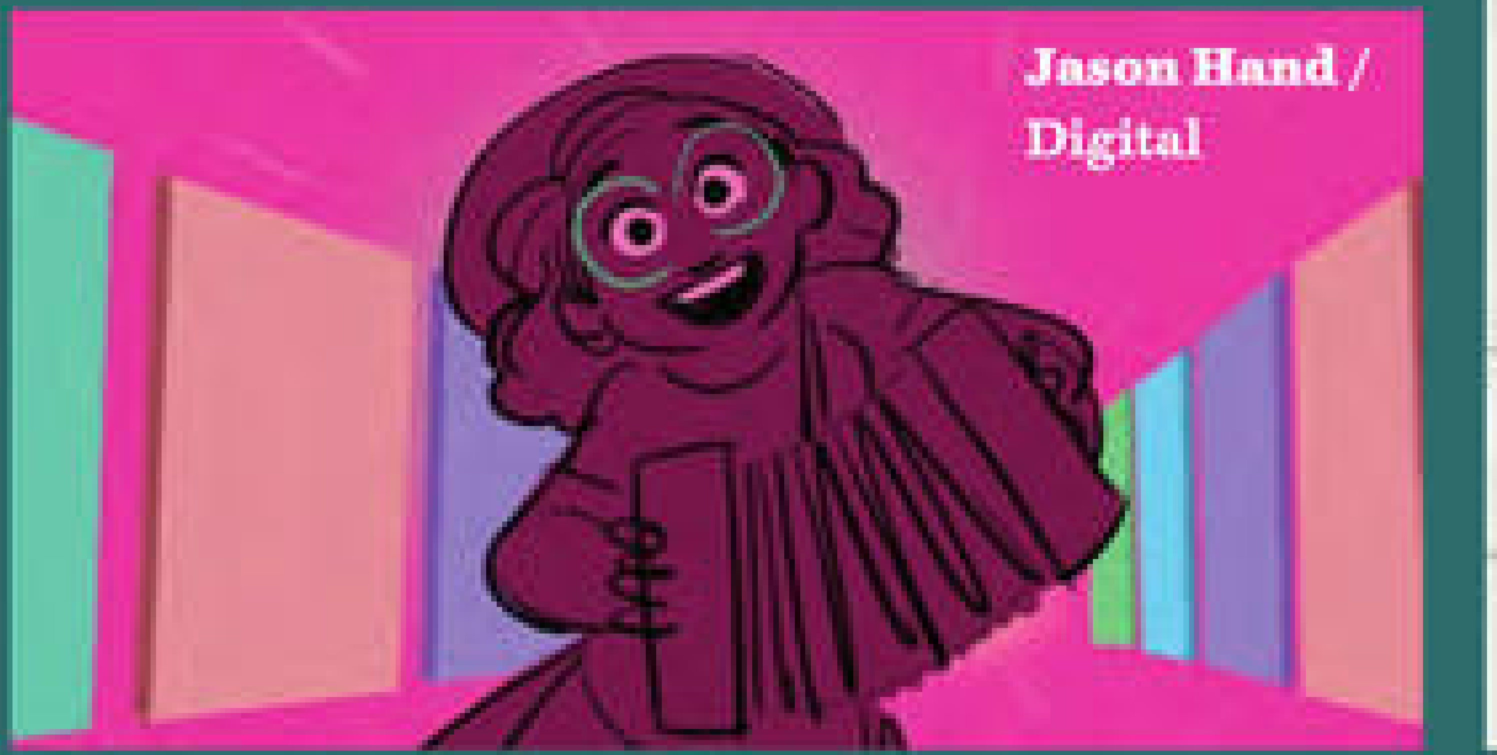
"I now tend to forget that Mirabel is not a real person. I believe that she exists out there somewhere; she is not just a design we all approved, she is this living, breathing young woman who exists somewhere with her family."
—Byron Howard, Director



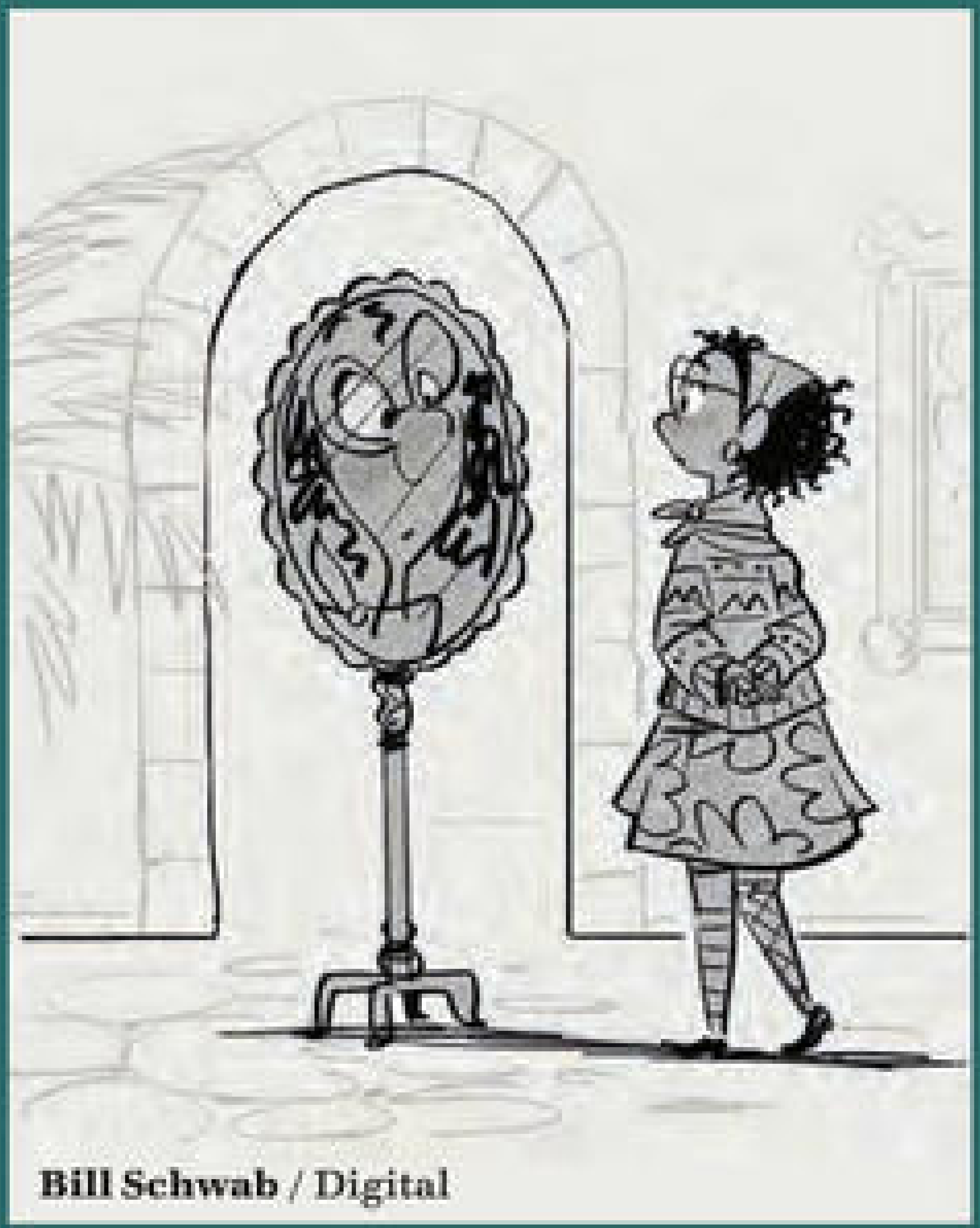
Dan Cooper / Digital



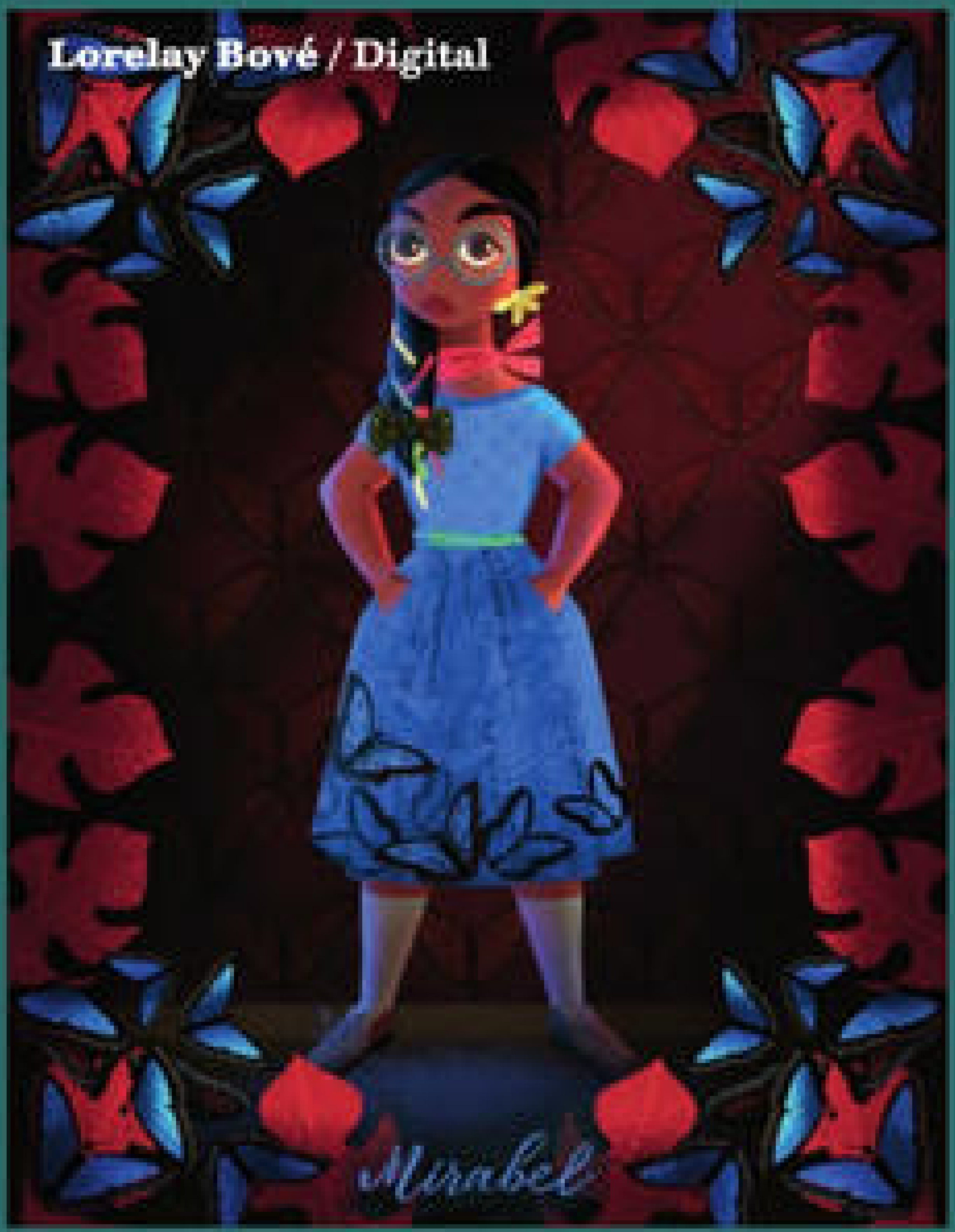
Jason Hand / Digital



Jason Hand / Digital

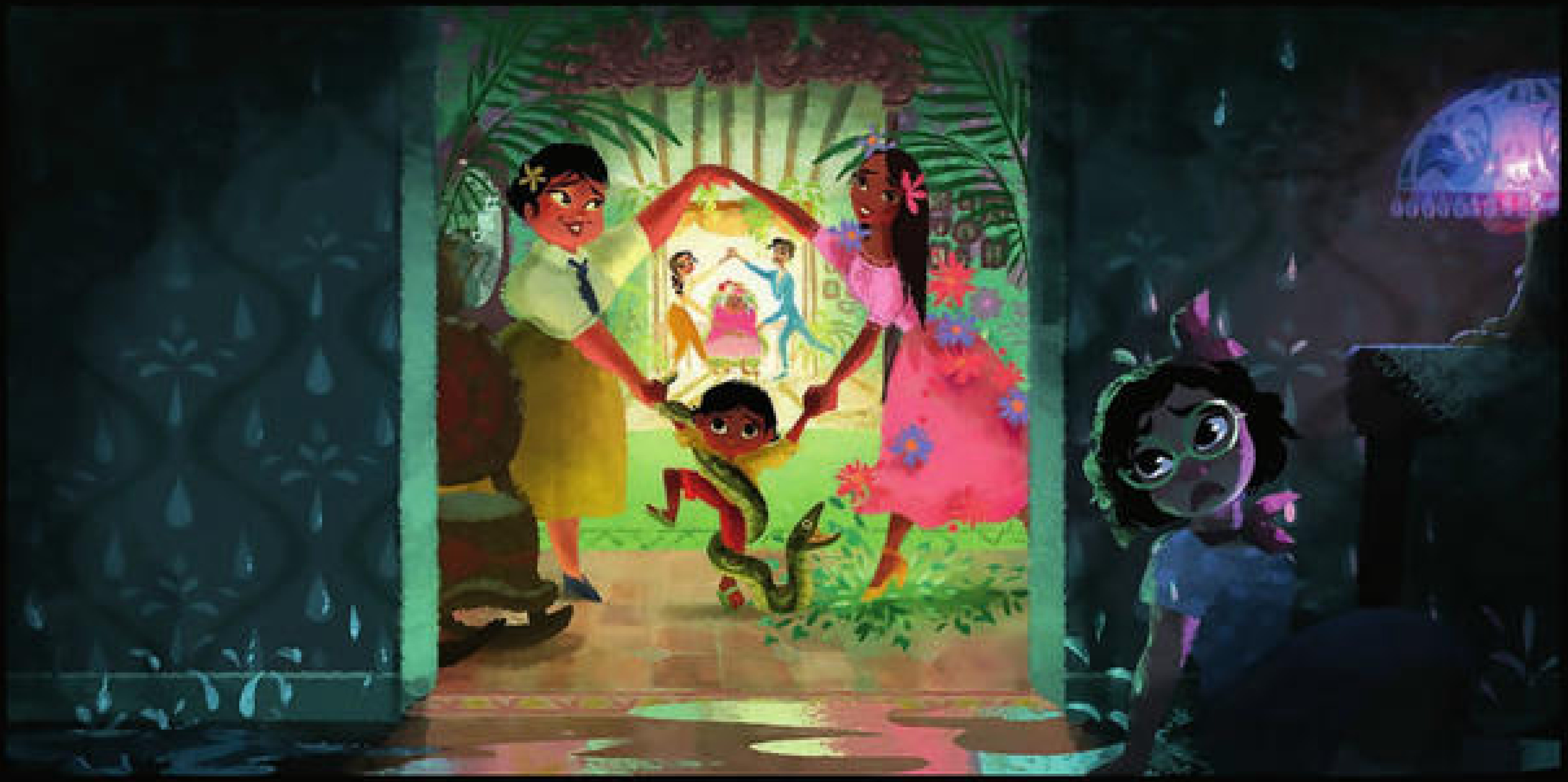


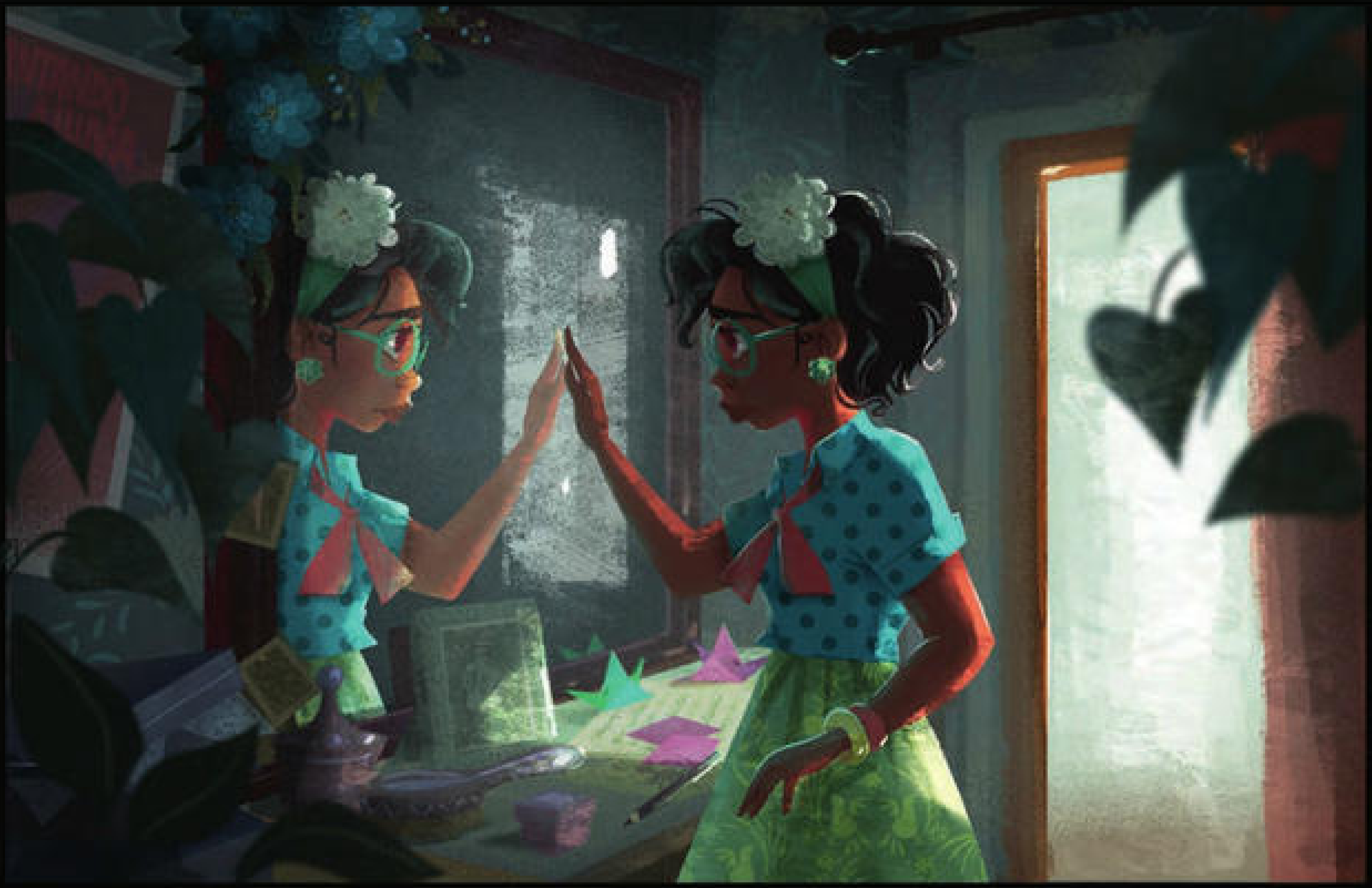
Bill Schwab / Digital



Lorelay Bové / Digital

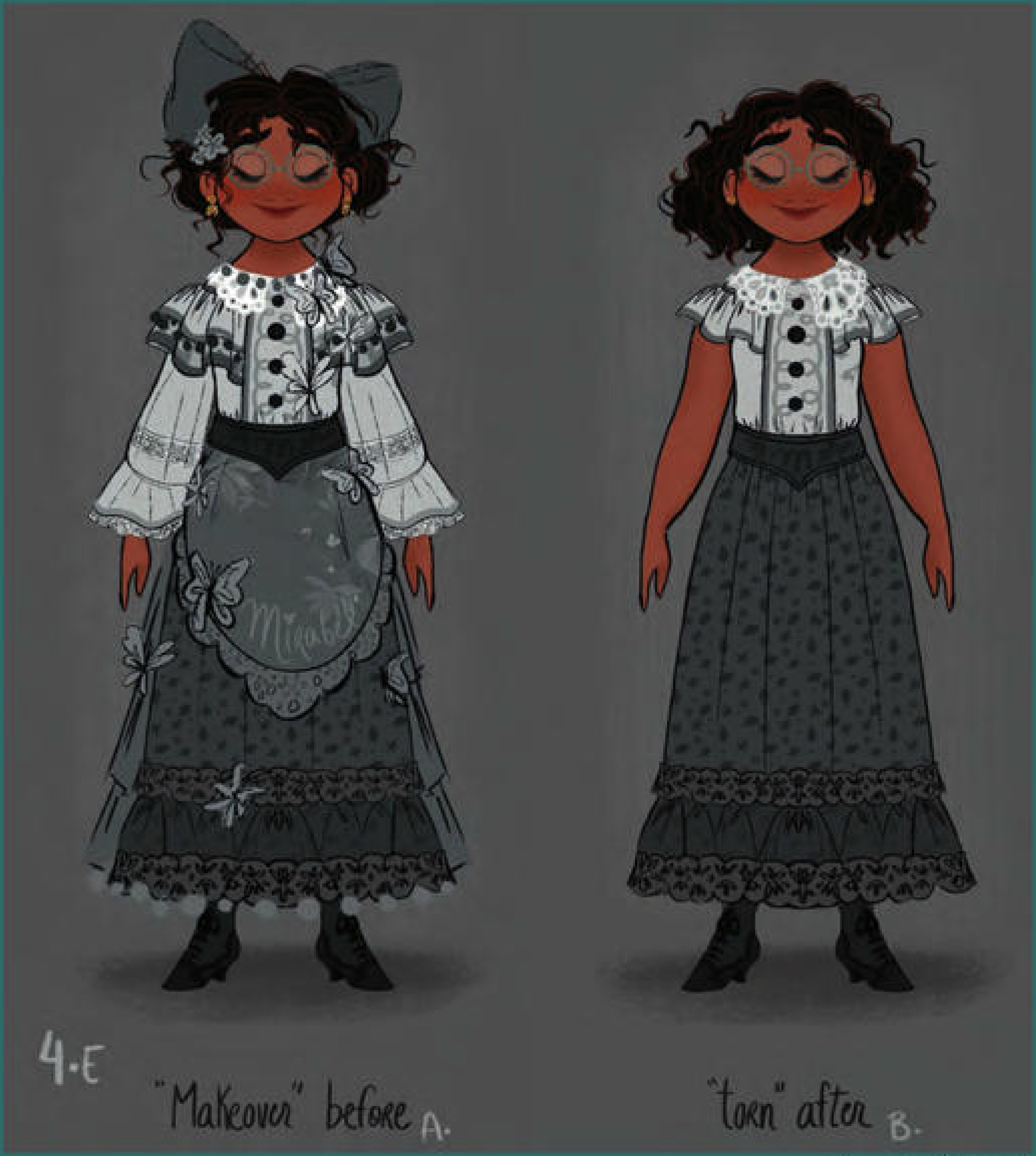
"At one point during development, we thought about playing with the colors in the world around Mirabel, to reflect how her point of view is influenced by her emotions. In the third act of that version of the movie, Mirabel would stop narrating and the ending would be from Abuela's point of view, where everything would look more realistic and photographic. In the end, this idea was deemed to be a bit too distracting, but it was a fun experiment."
—Lorelay Bové,
Associate Production Designer



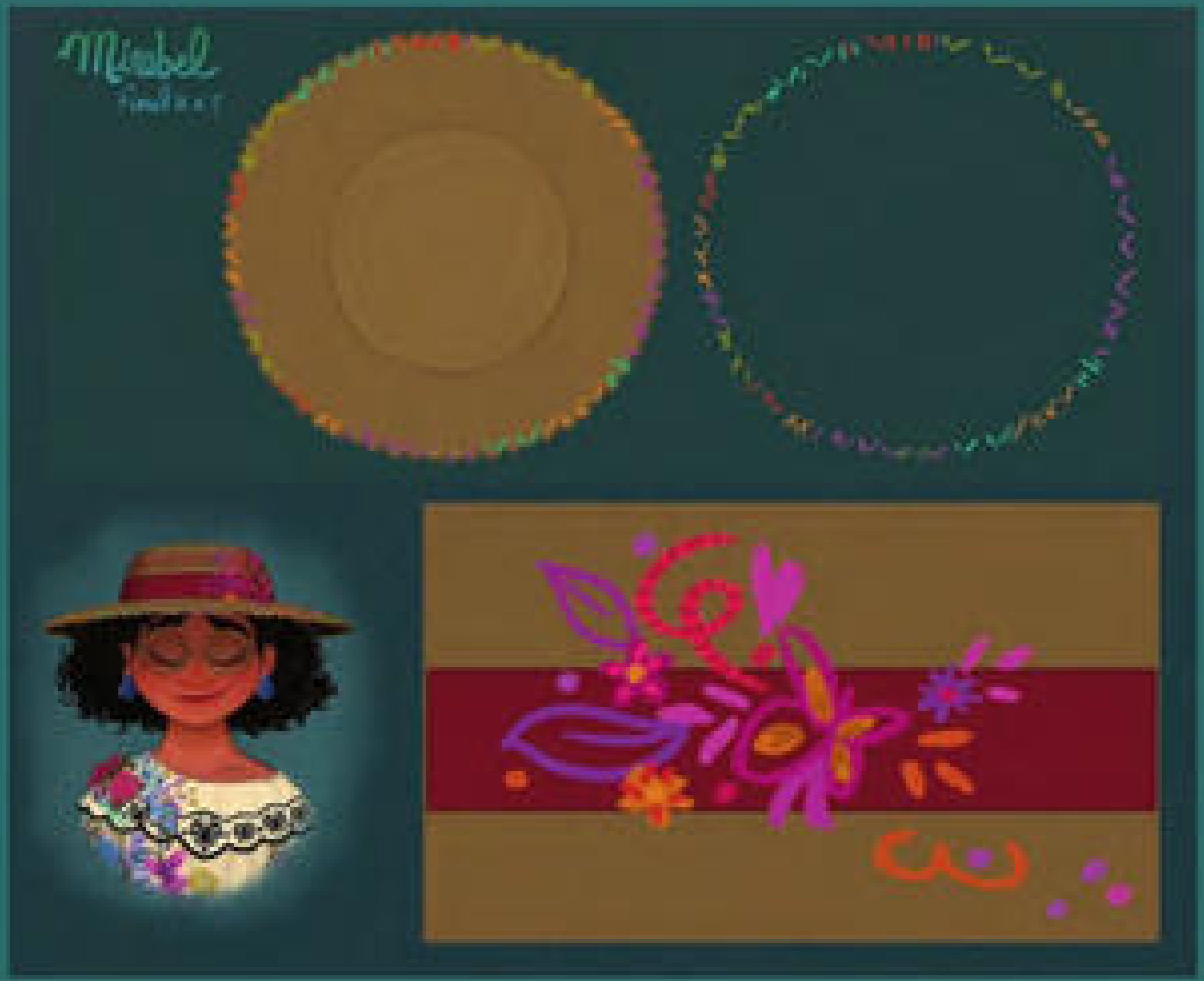


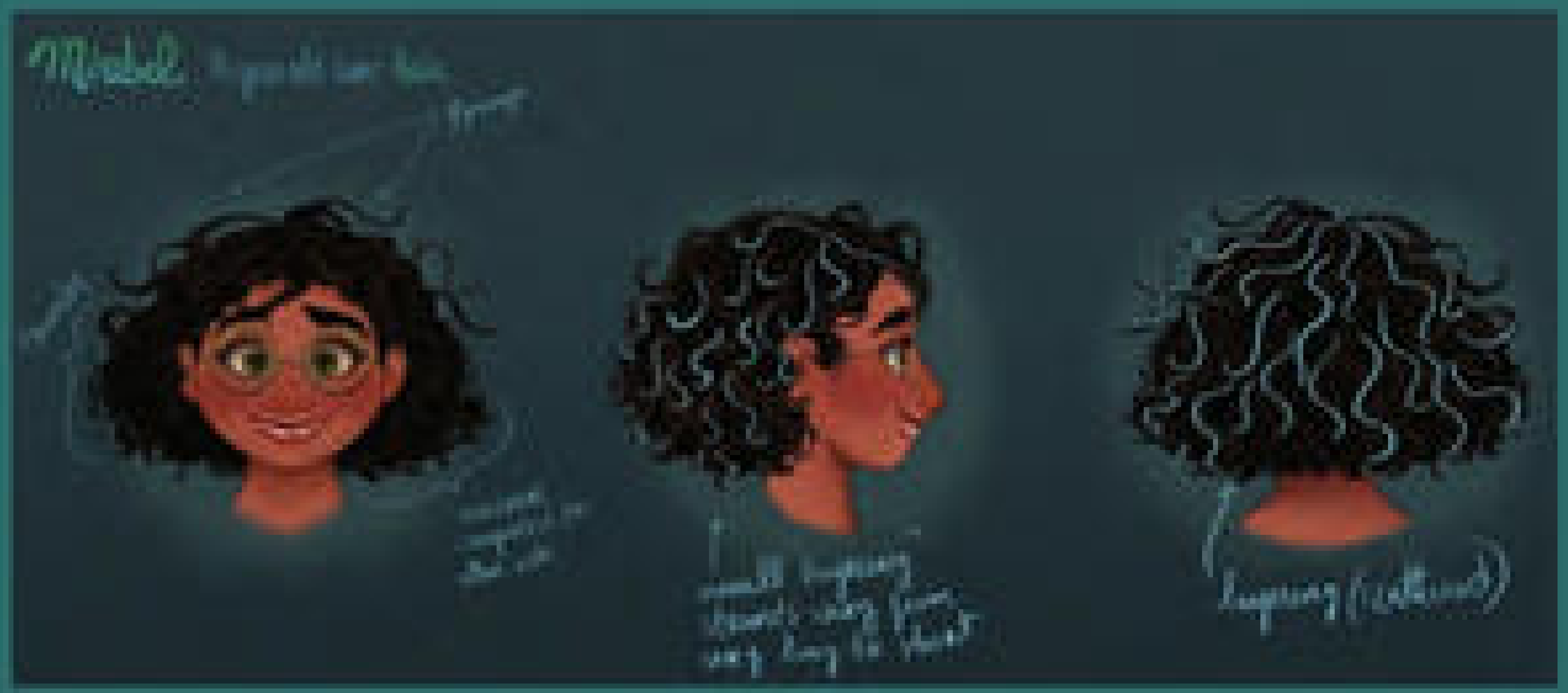
THIS SPREAD: Lorelay Bové / Digital

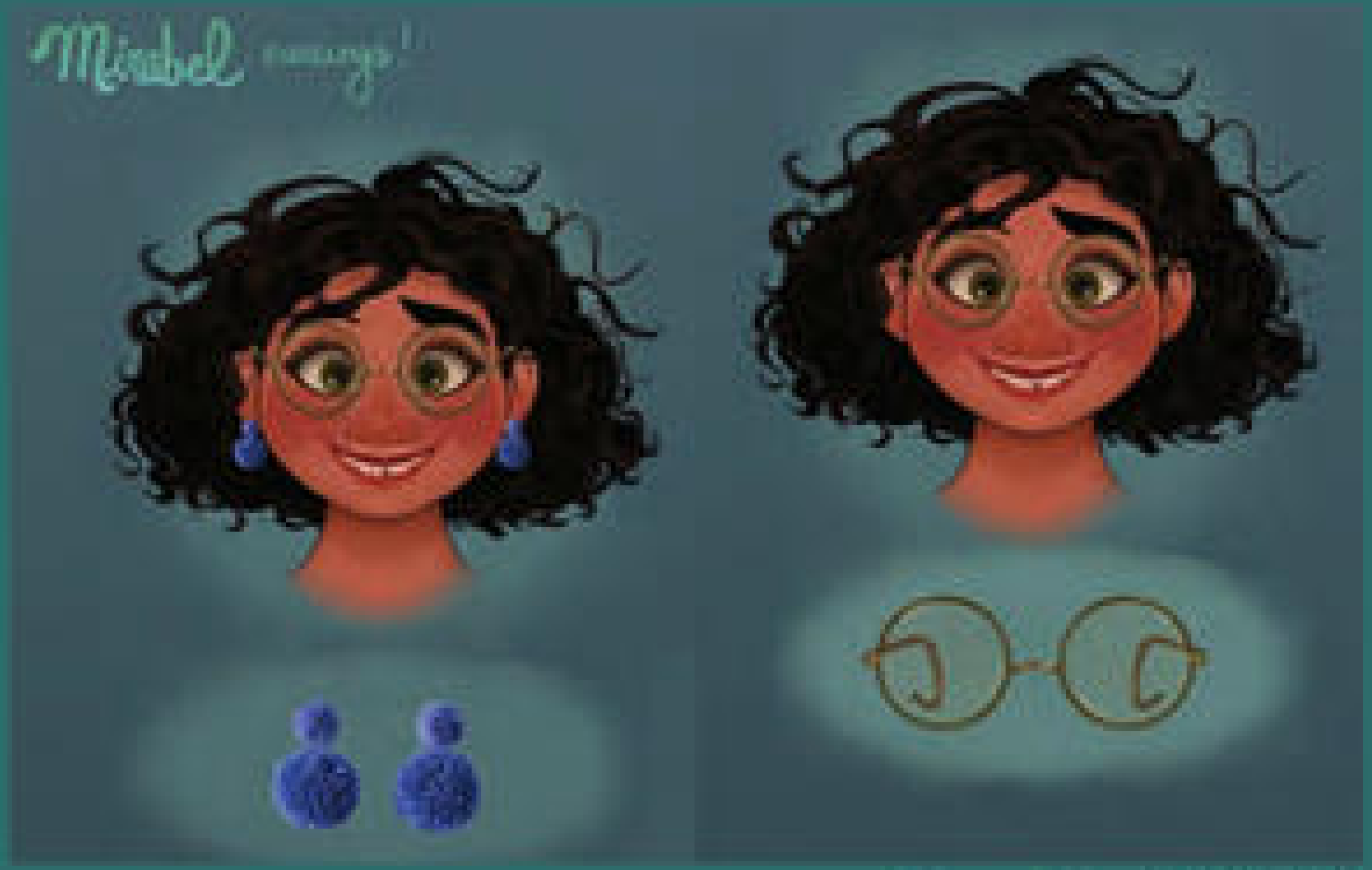
"Mirabel's clothing has a do-it-yourself aesthetic, which is meant to reflect her personality and scream: 'This is me!' It has a simple base that she has embroidered on top of, from the blouse to the skirt to her bag and shoes. Every element has been customized by hand. Mirabel's bag was inspired by the Mochila from the Wayuu Indigenous Community."—Neysa Bové, Costume Design Lead


4.E
"Makeover" before A.
"torn" after B.

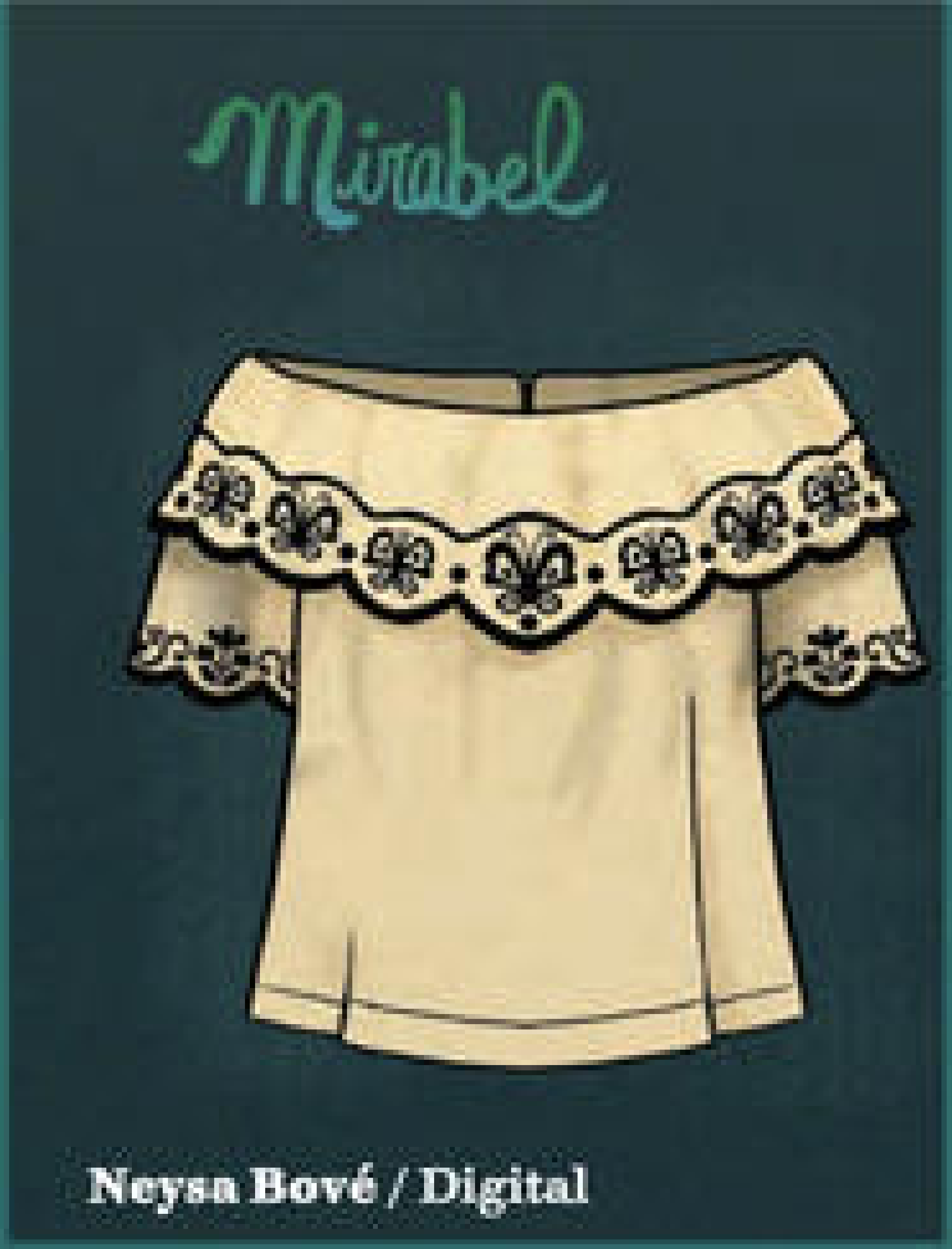
Neysa Bové / Digital



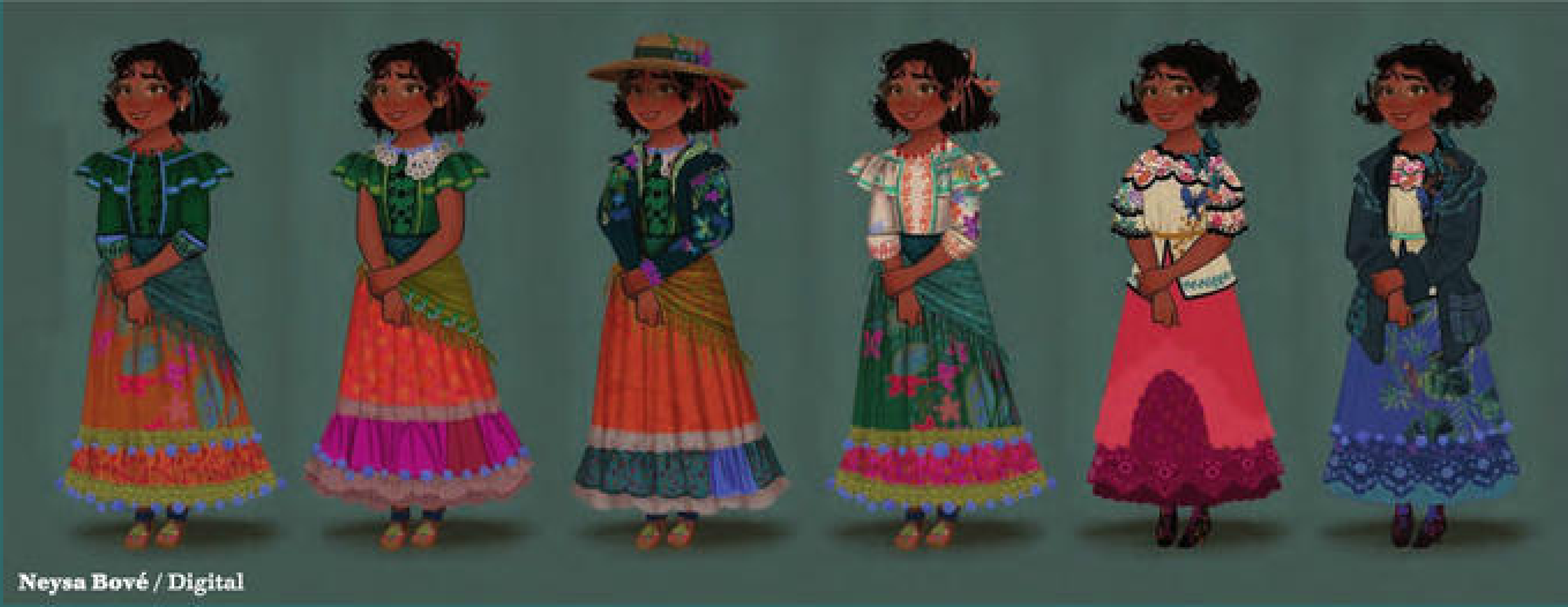



Mirabel earrings!

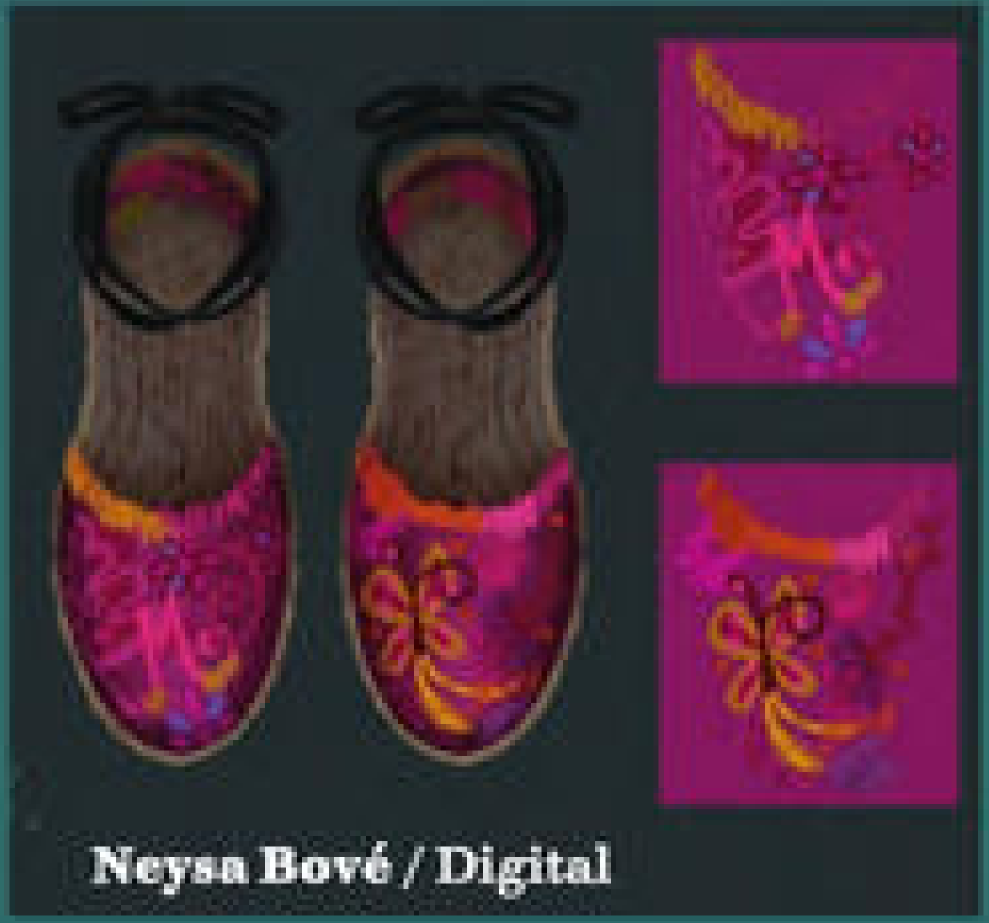
Neysa Bové / Digital



Neysa Bové / Digital



Neysa Bové / Digital

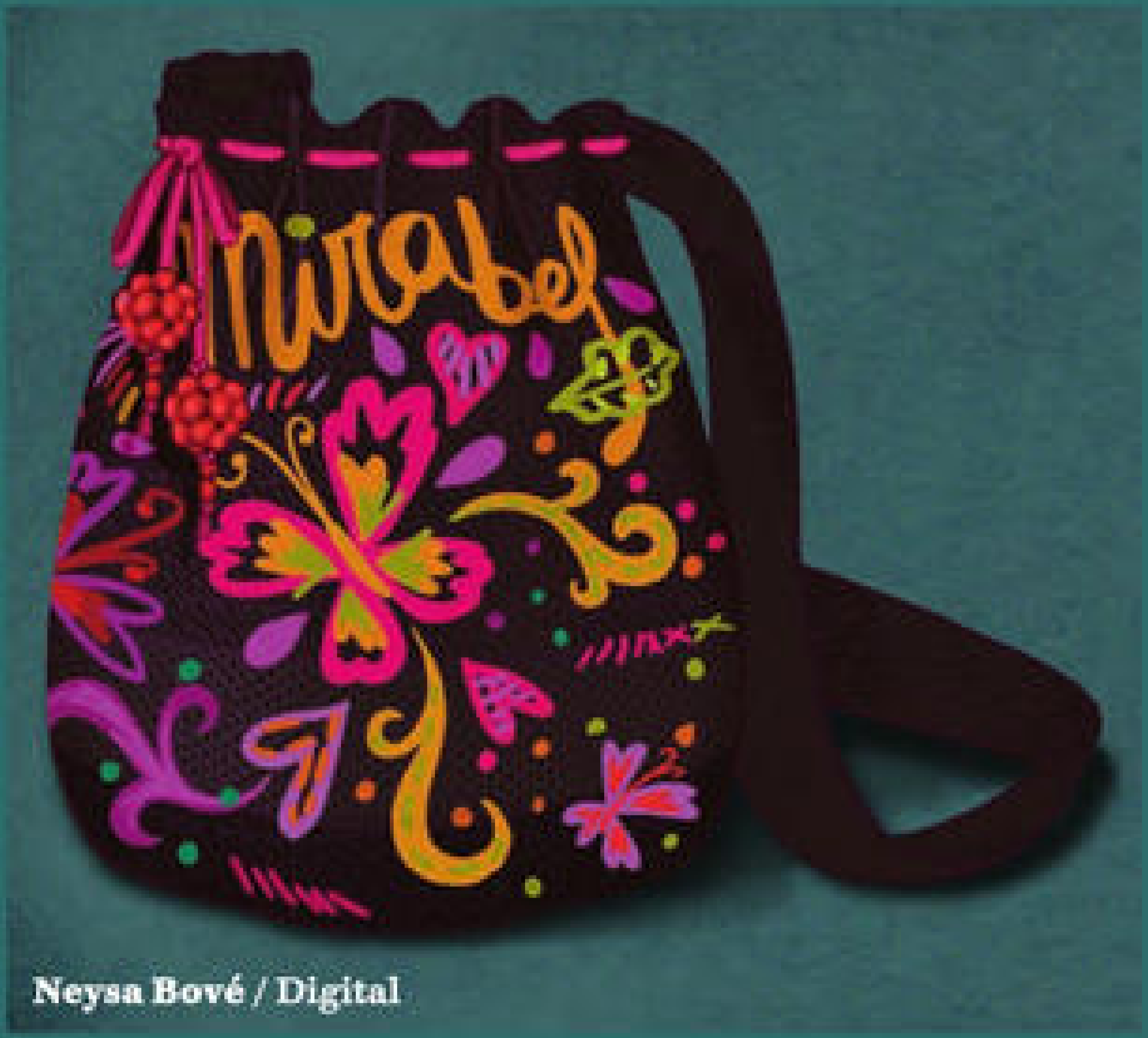


Neysa Bové / Digital

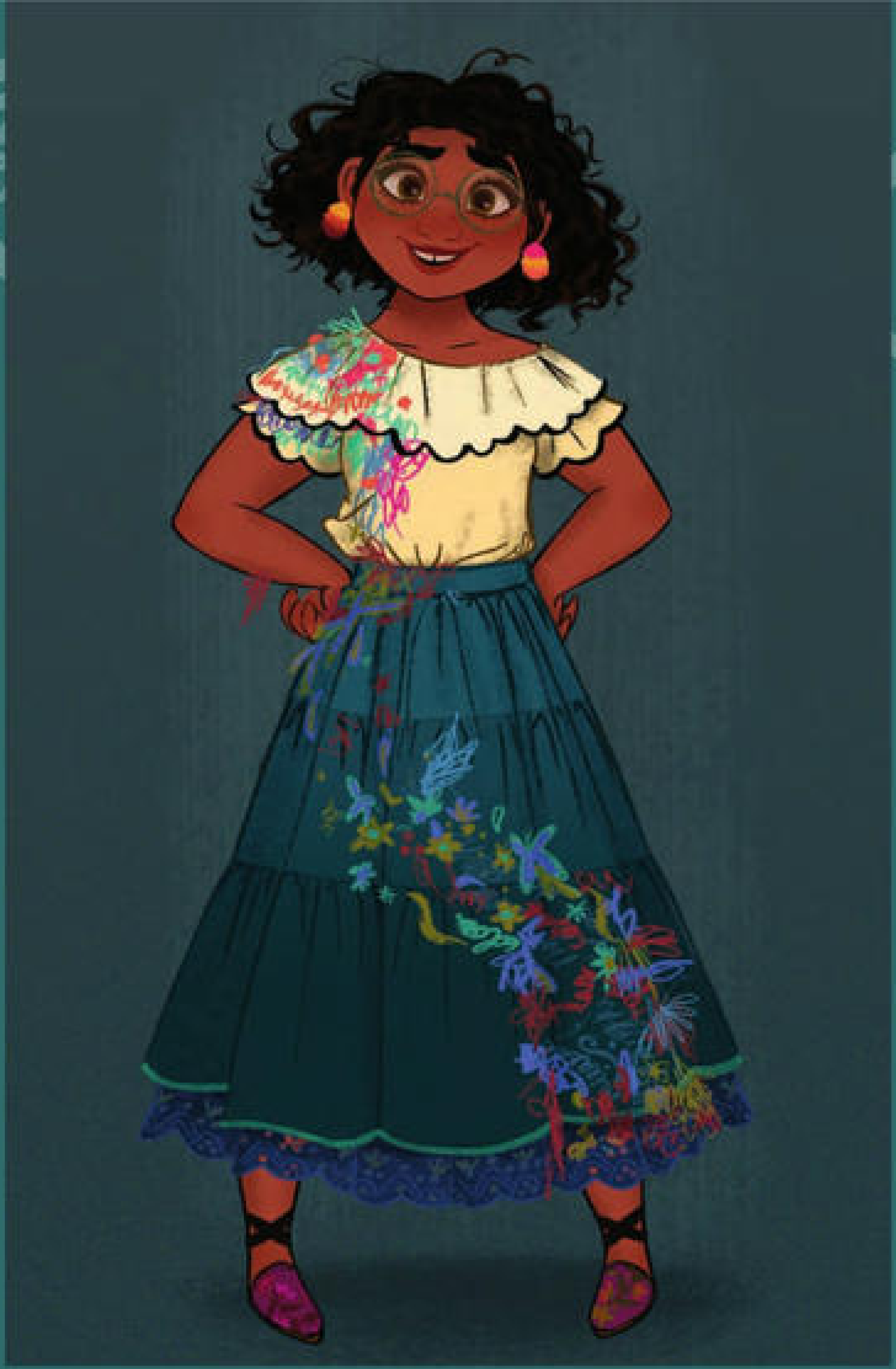
"We walked the team through the different regional outfits. Costumes from the Andean region were specifically important because that is where the film takes place. In this region during the late 19th and early 20th centuries, women would usually wear a white blouse with embroidery, a long skirt, and its corresponding petticoat. They would also wear shoes that are typical in Colombia called alpargatas (espadrilles) made from fique."
—Andrés Góngora and Sara Zamora, Anthropologists

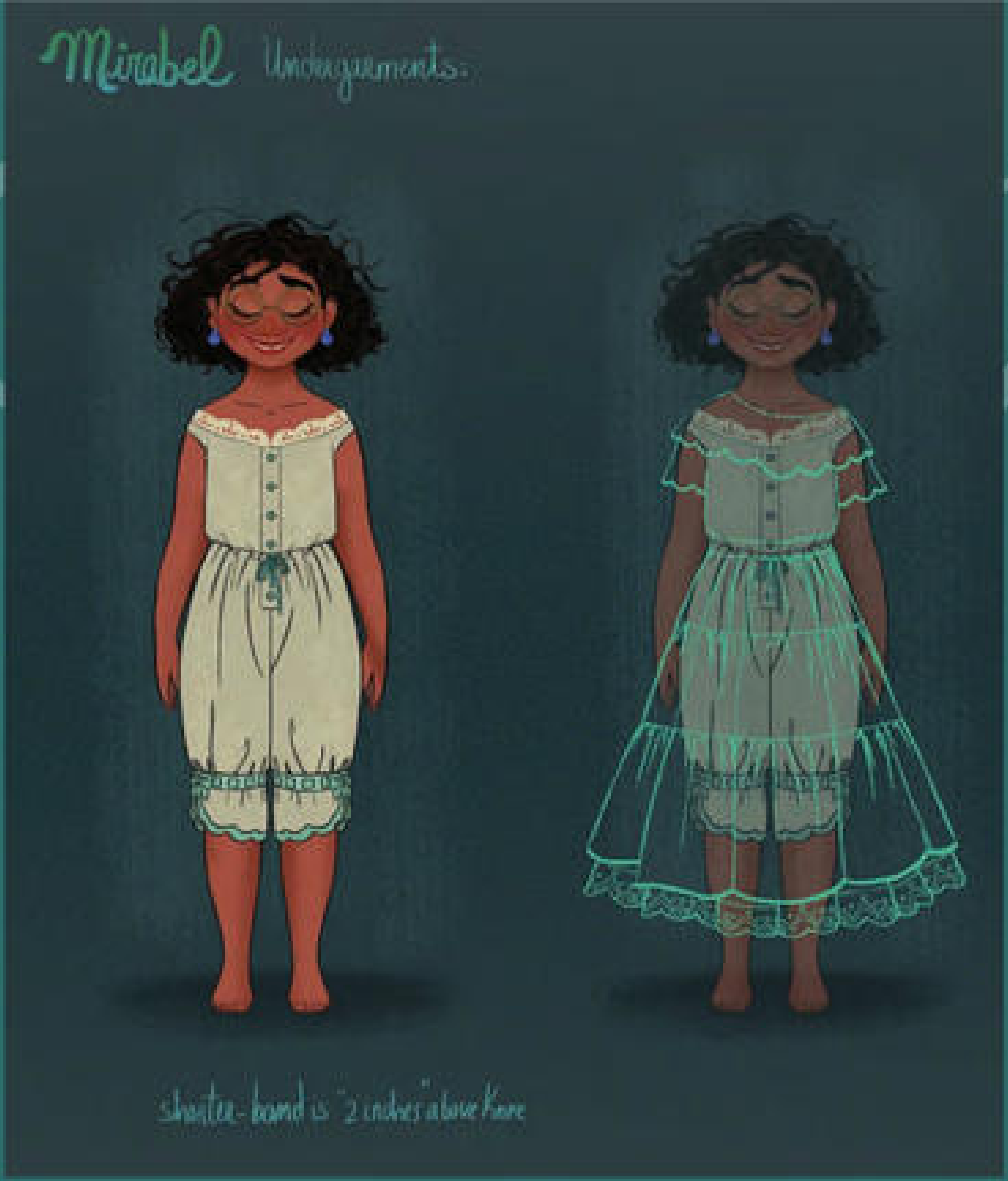
Various Artists / Digital

Mac George / Digital

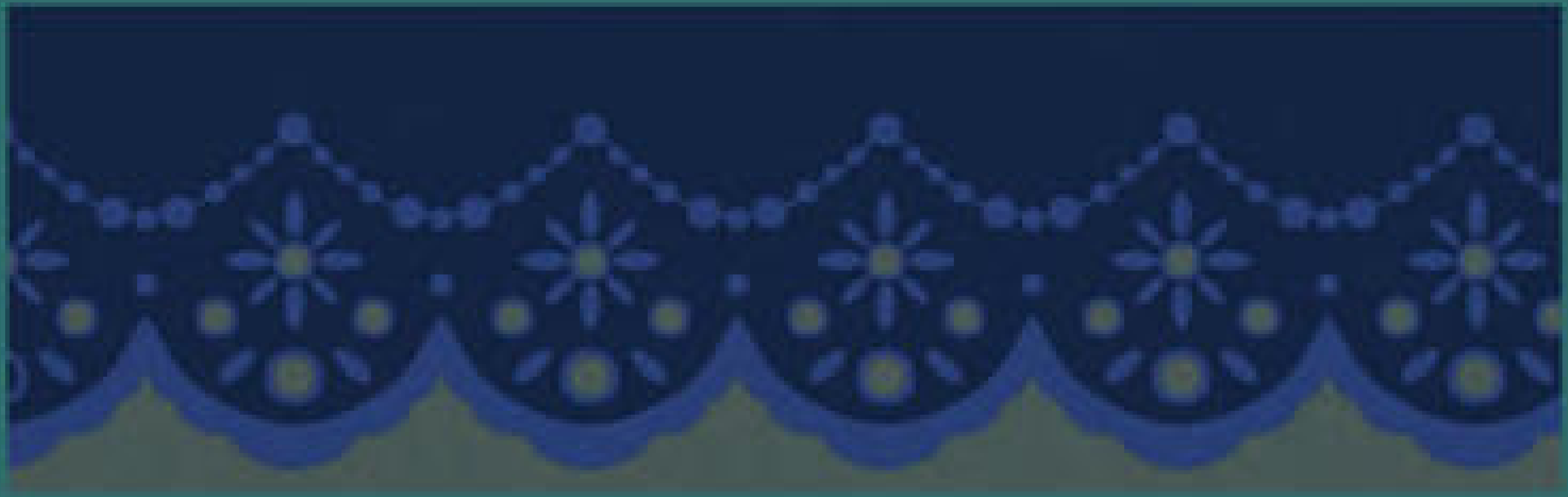


Neysa Bové / Digital



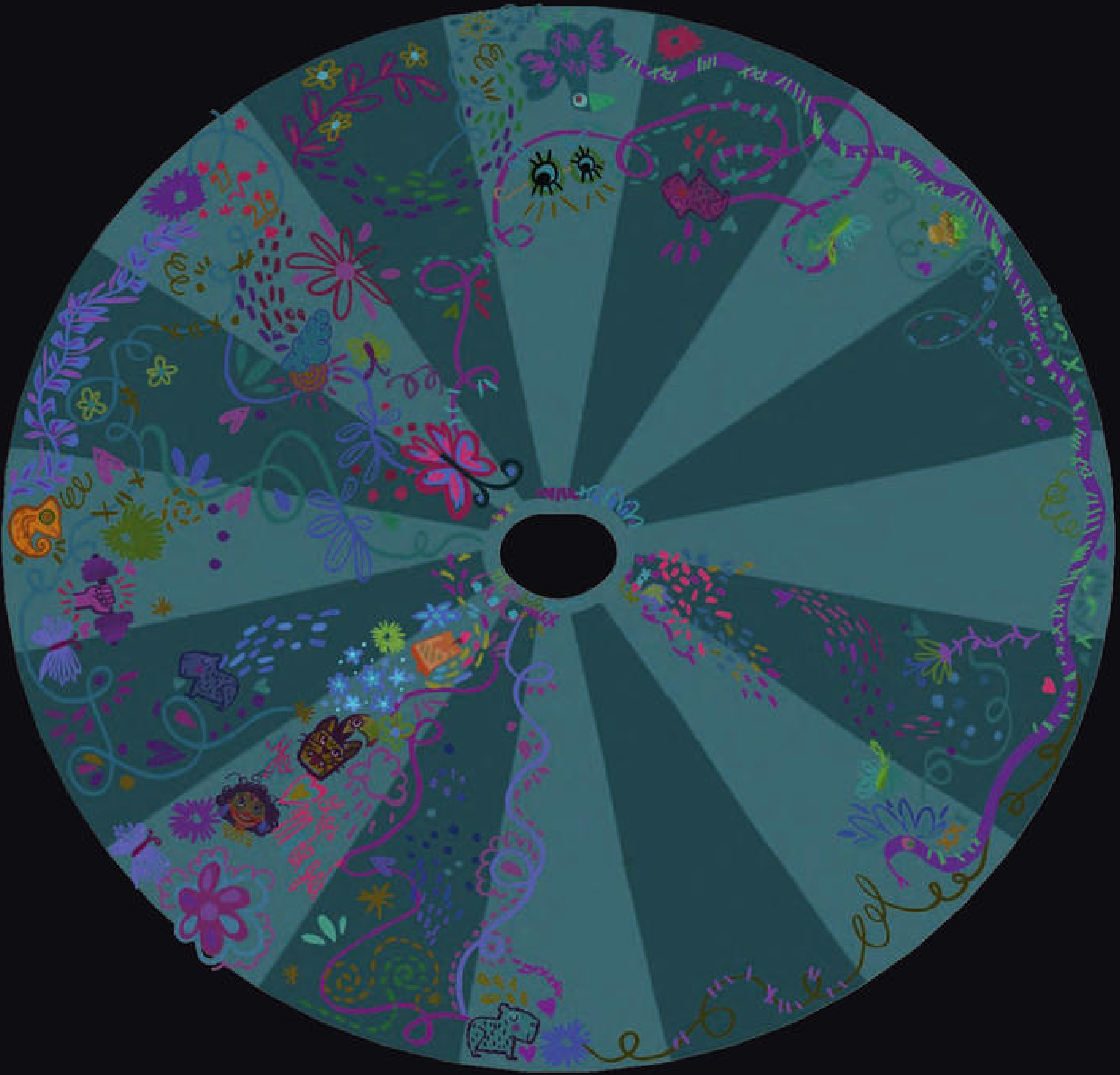


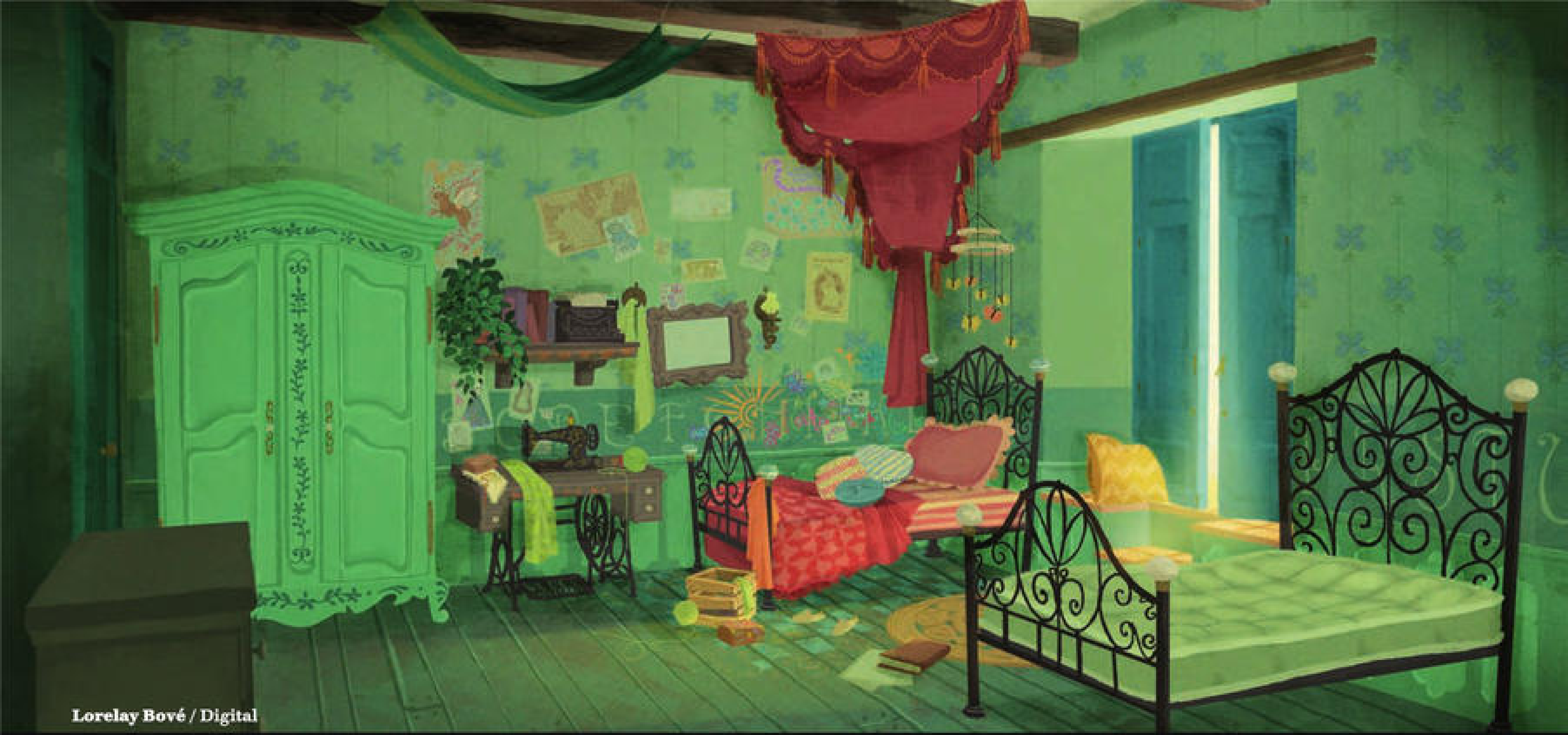
Mirabel Undergarments.
shortee-band is "2 inches" above Knee



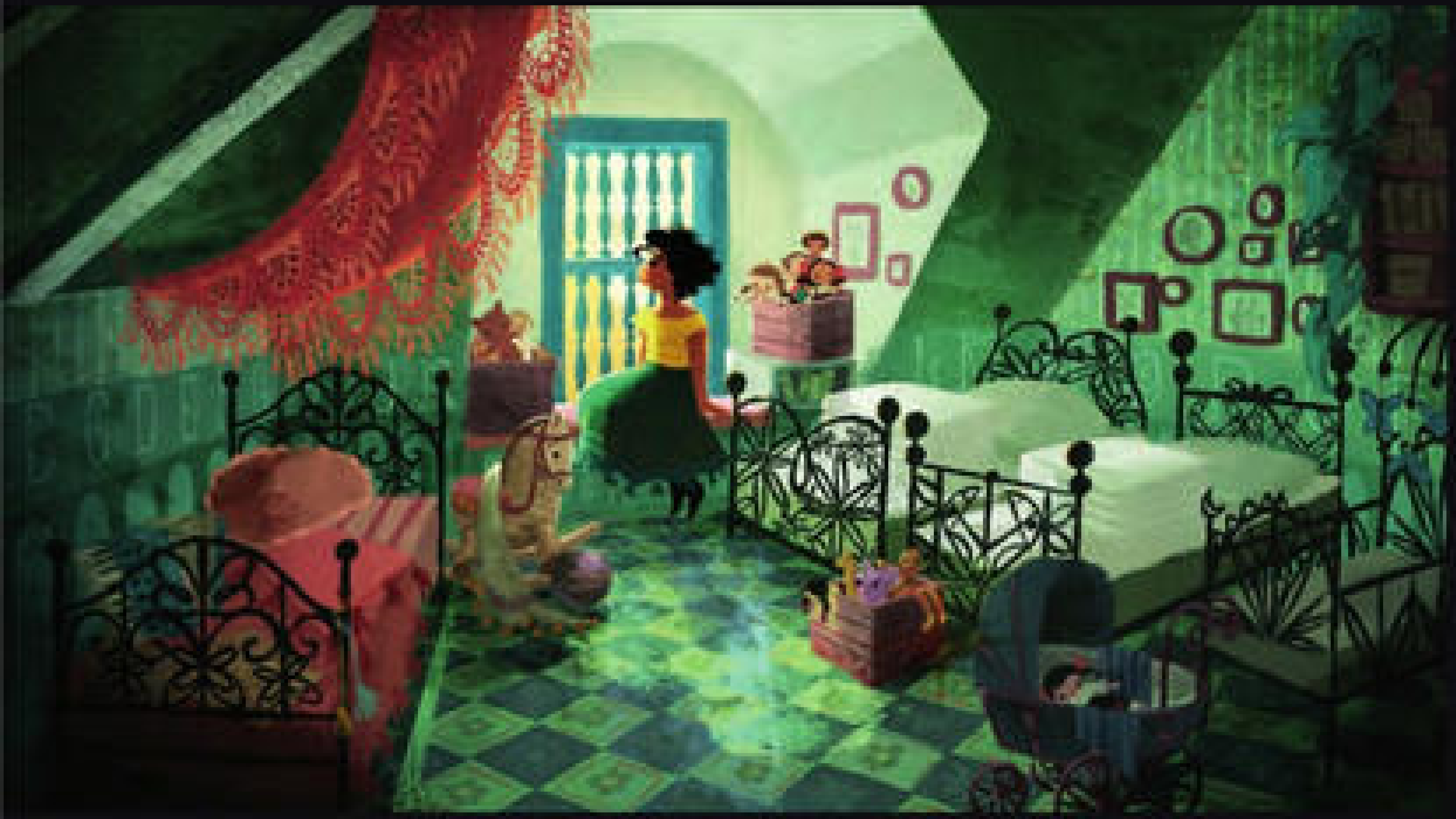
THIS SPREAD: Neysa Bové / Digital

"Mirabel took a classic Colombian-inspired skirt that is wide and open, allowing a lot of movement, and then embroidered the heck out of it. Think of it as the scrapbook of a teenage girl. She has different icons to represent each member of her family: a basket of buñuelos for her mother, a chameleon for Camilo, flowers for Isabela. It really is a way to celebrate her family, because she is so proud of them. At the same time, she also wants people to see her, so there are loud elements like the pink tassels. It is imperfect and meant to feel handmade."
—Neysa Bové, Costume Design Lead

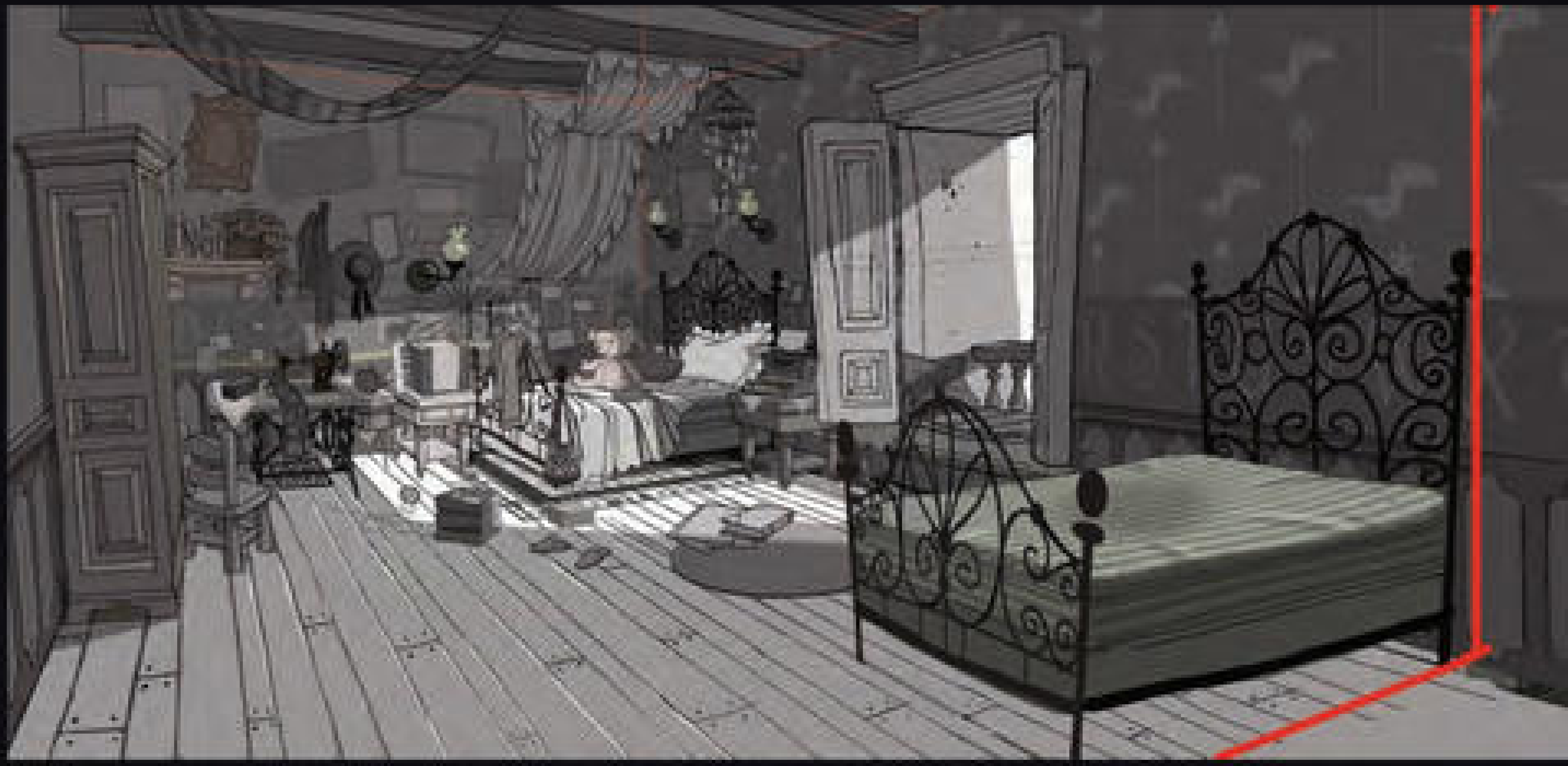




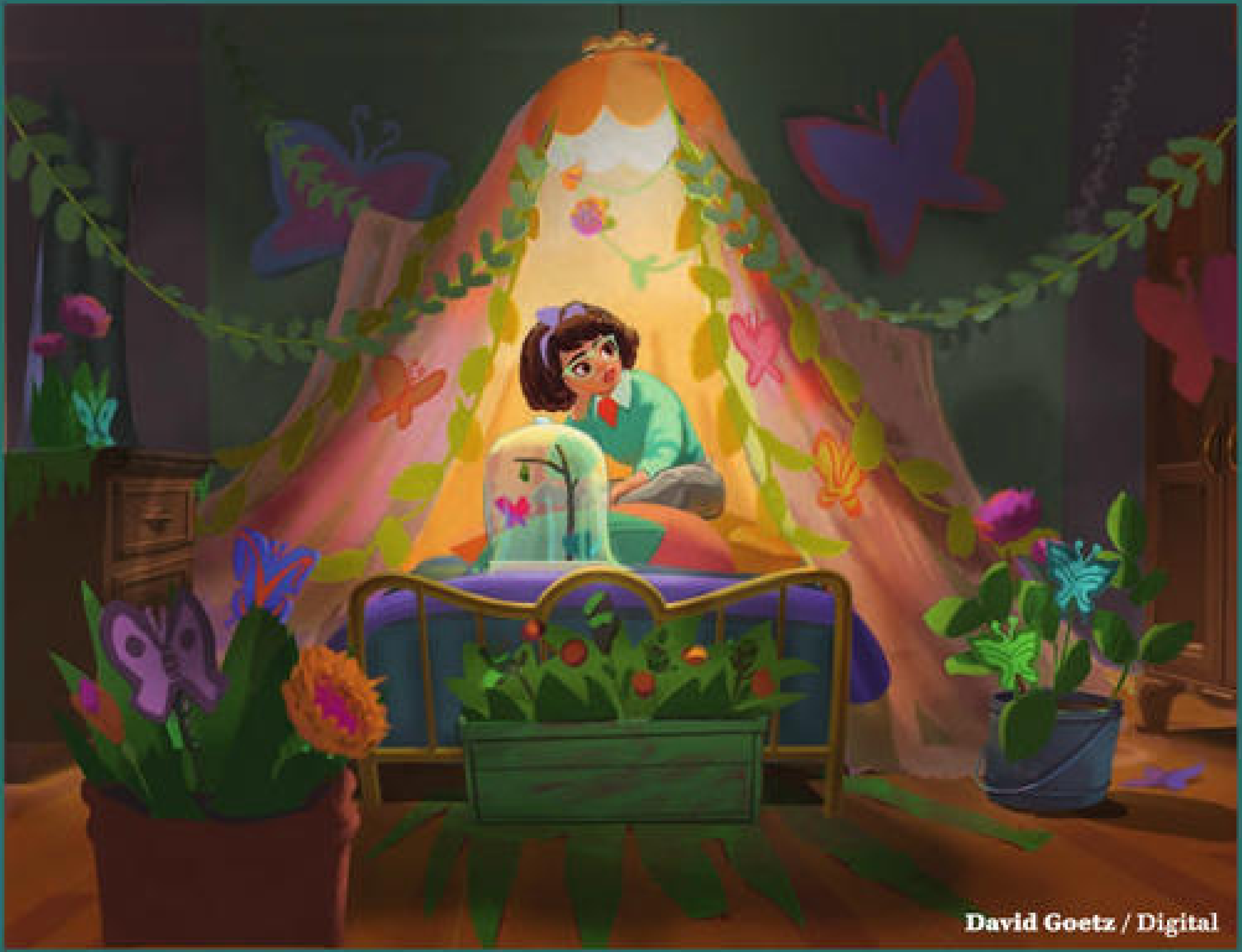
Lorelay Bové / Digital



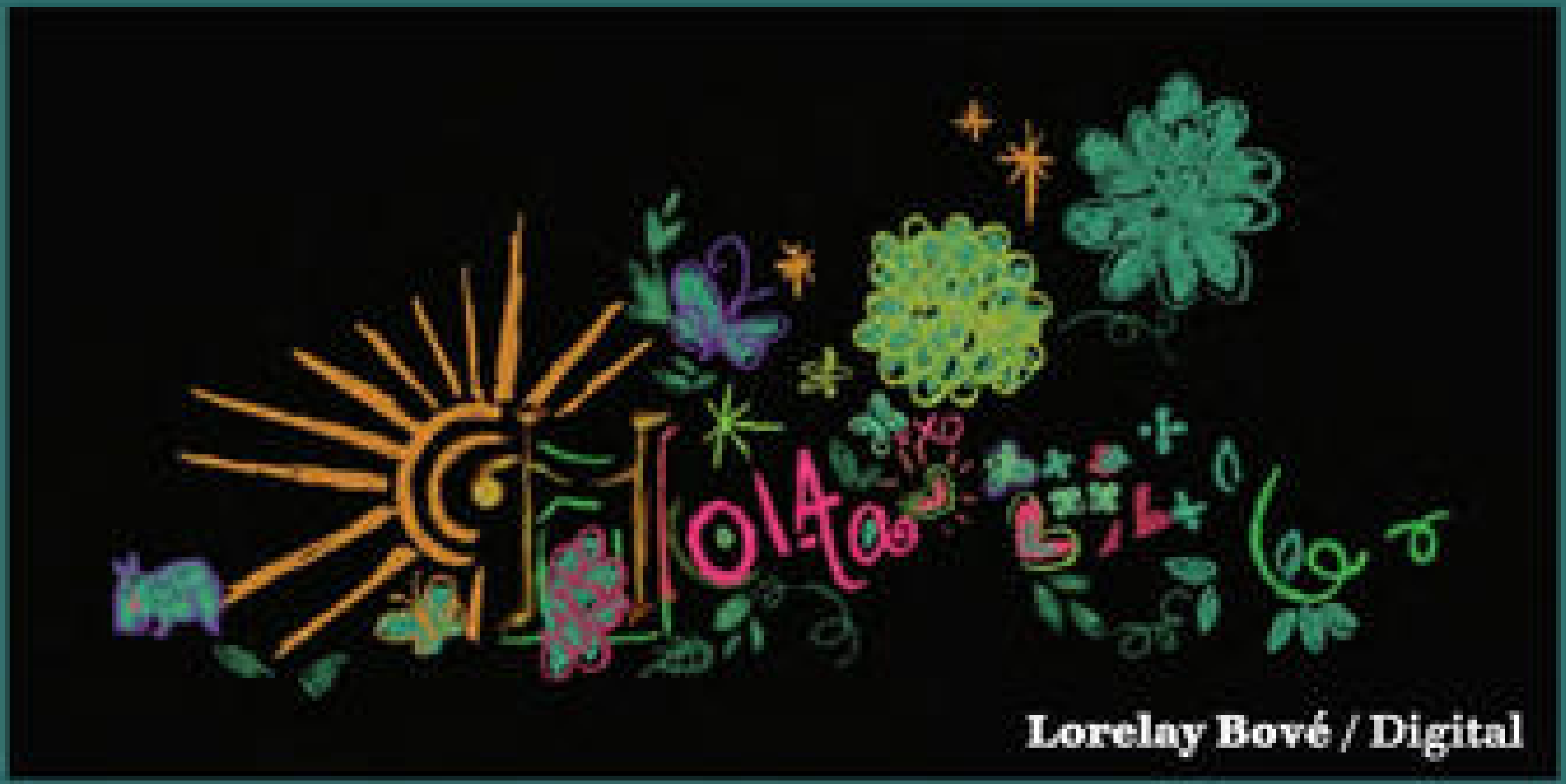
Lorelay Bové / Digital



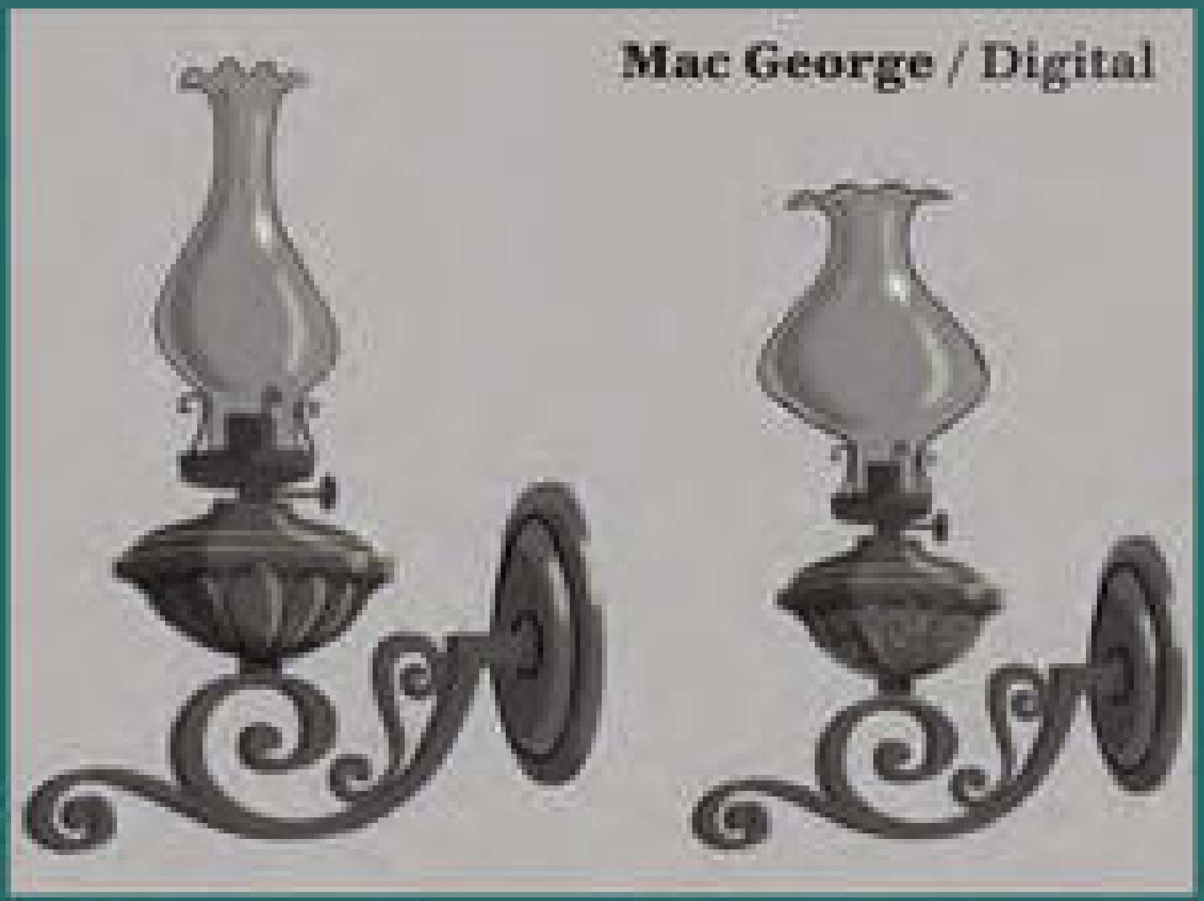
Mac George / Digital



David Goetz / Digital

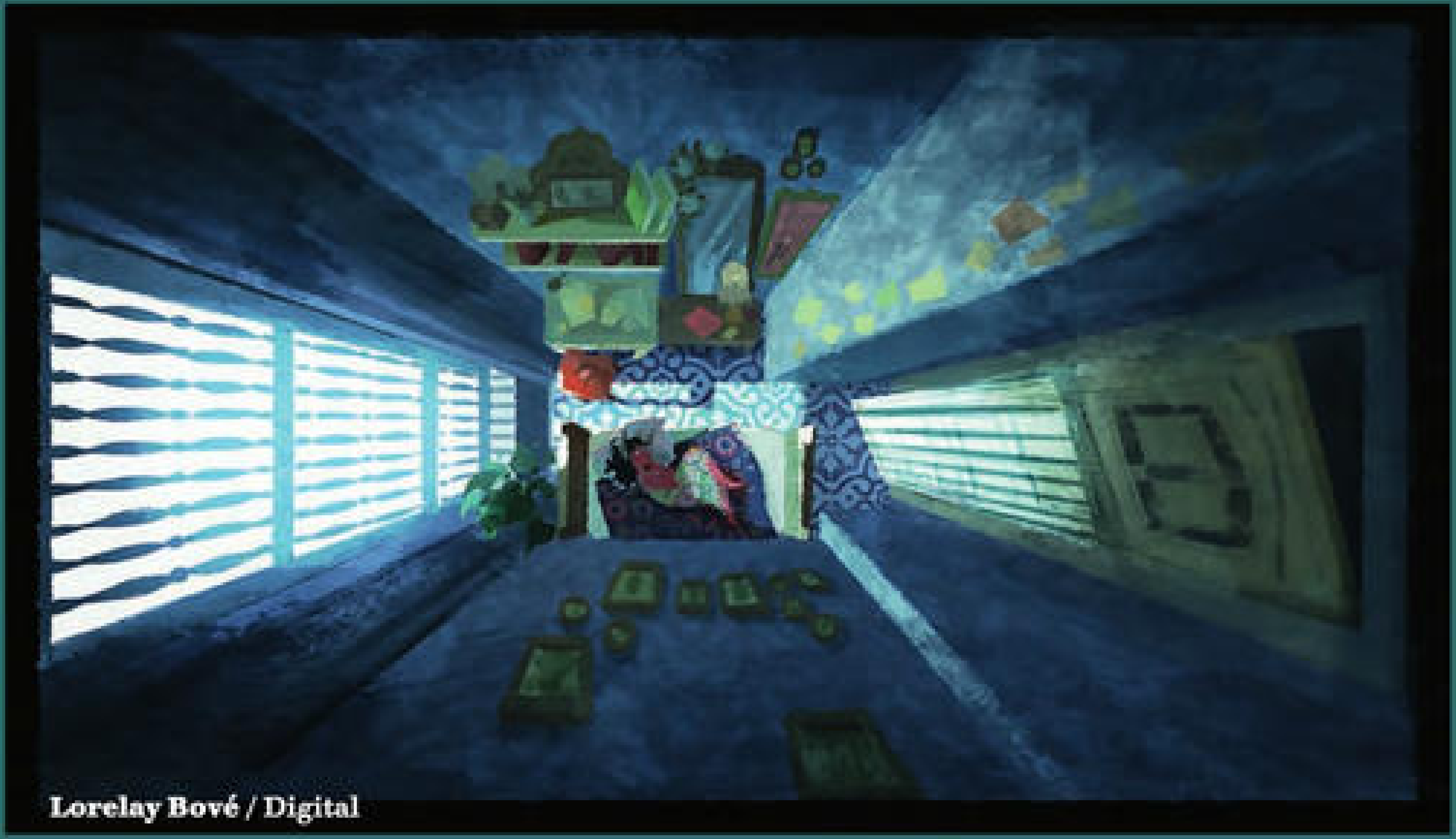


Lorelay Bové / Digital

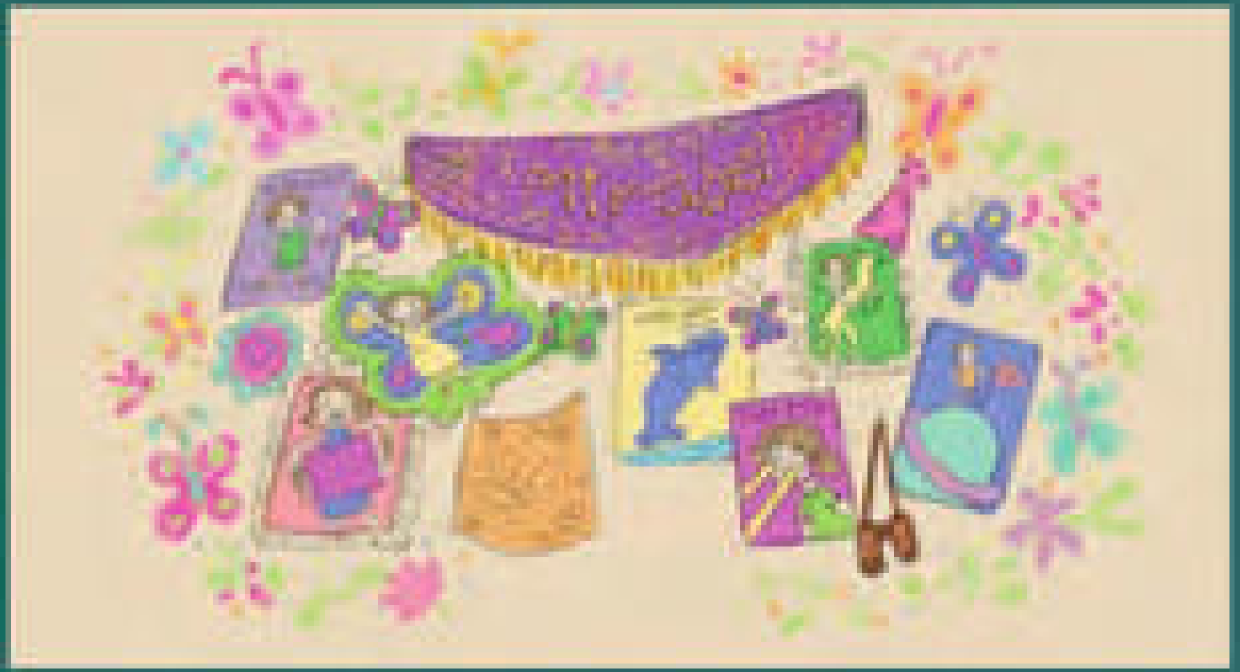


Mac George / Digital

"For this room, we wanted to convey Mirabel's personality, so it is full of quirky little objects like the doll and the little clay house maquette that is common in Colombia. The wallpaper is inspired by the animals of Colombia, and the wax palms are common to the area where the film is set. I also love the small details we tried to emphasize in her little workshop corner, where she made her clothes and crafts."
—Mac George, Visual Development Artist

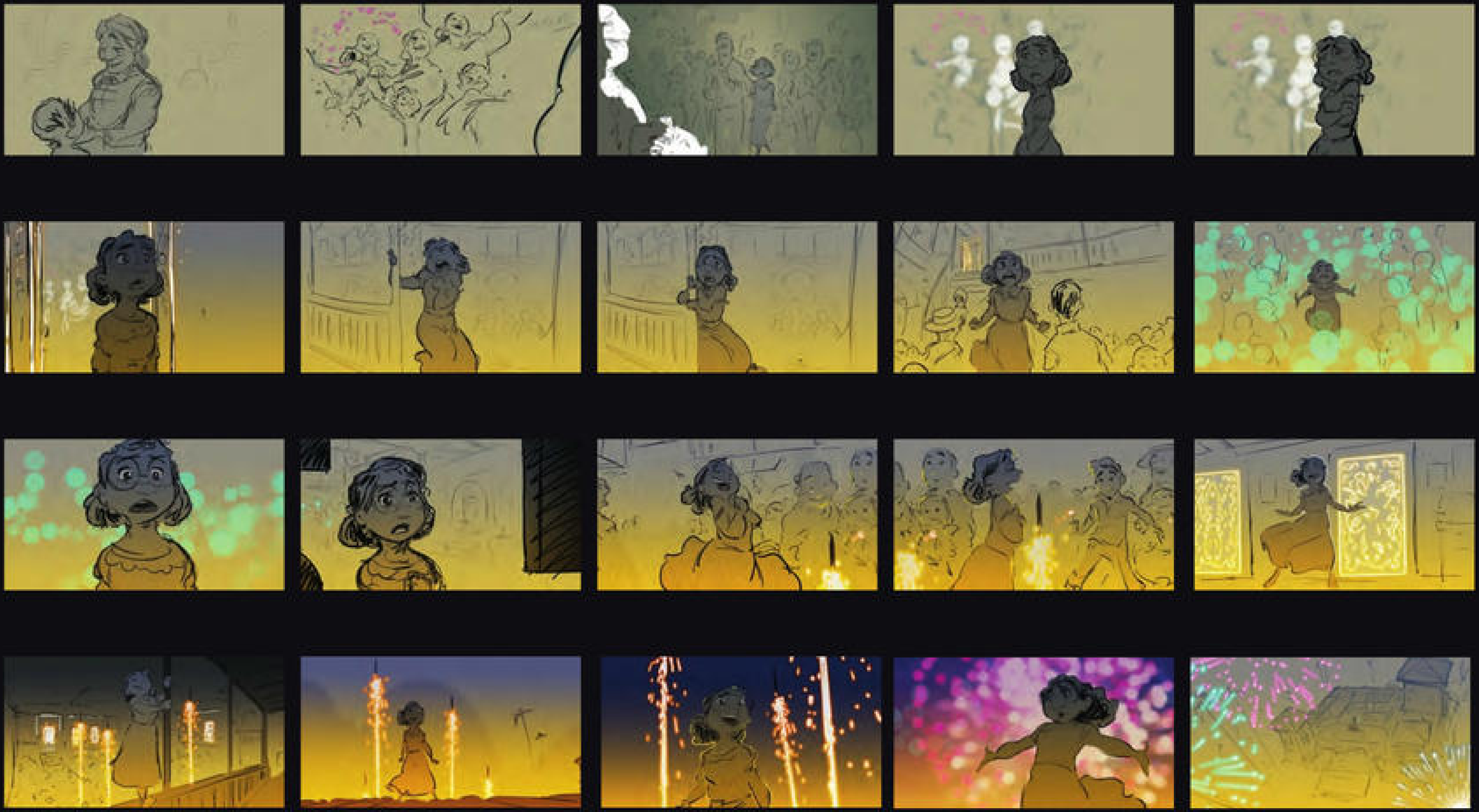


Lorelay Bové / Digital



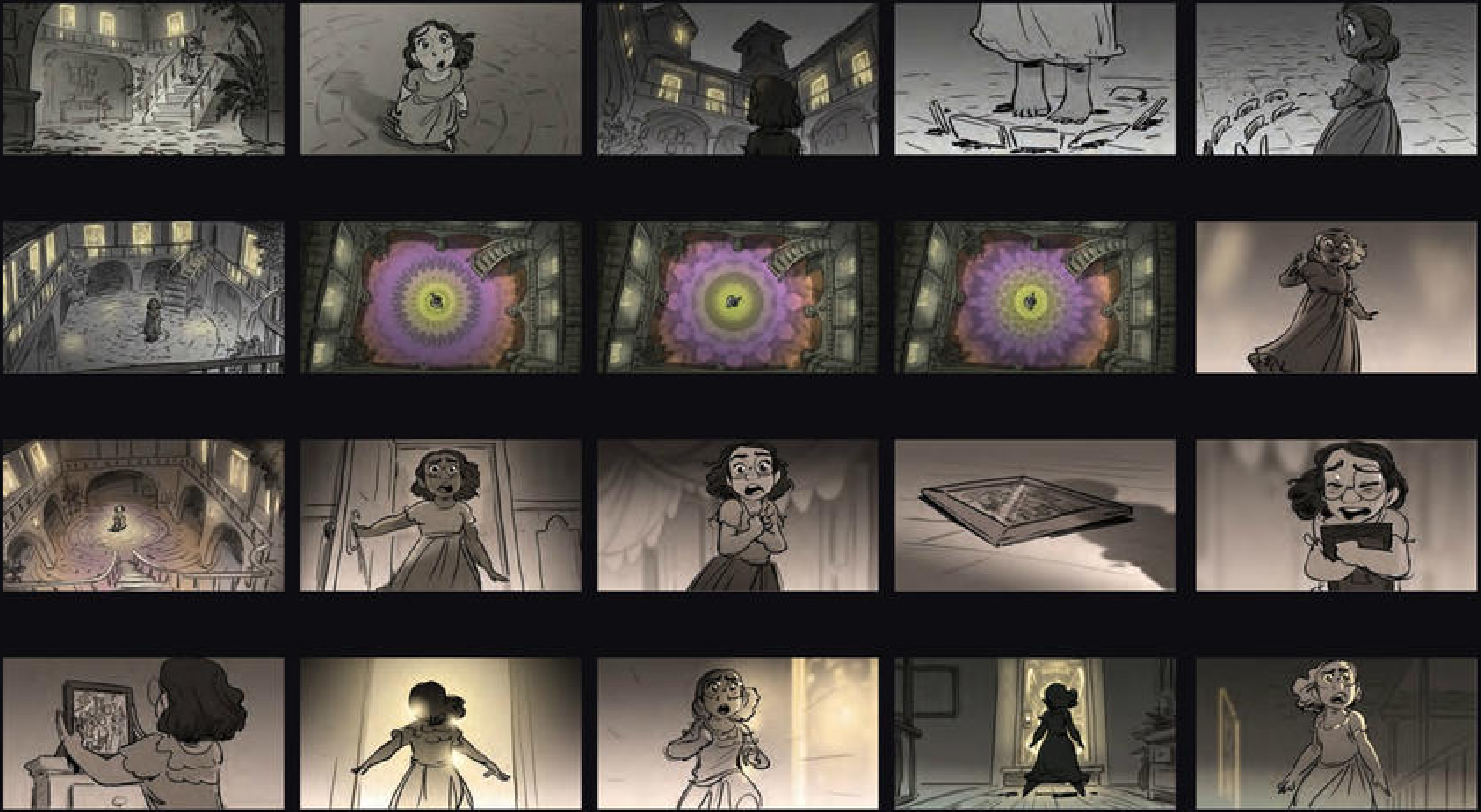
Nancy Kruse / Digital

Mirabel's Song



Byron Howard / Digital

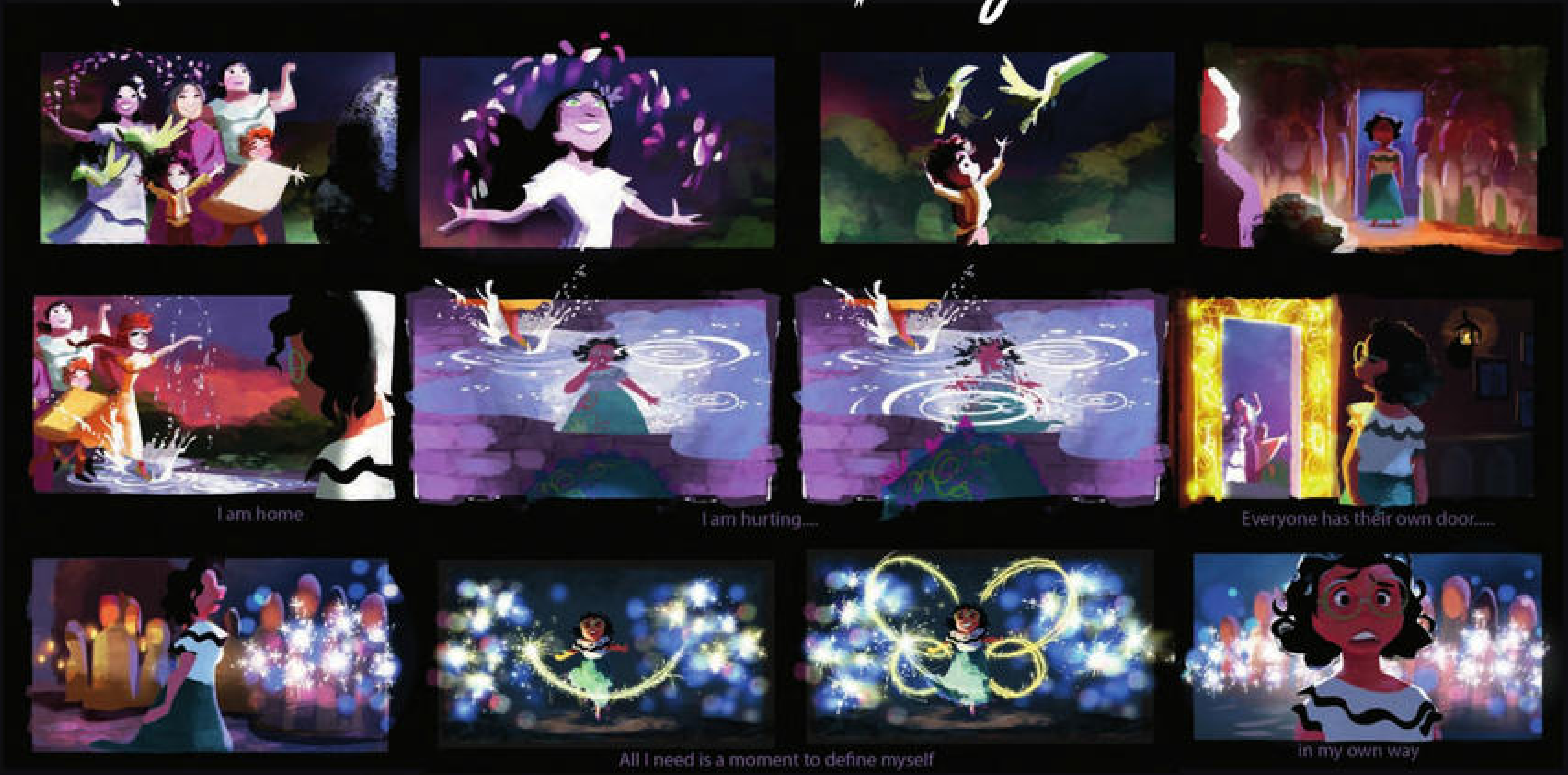
Reprise

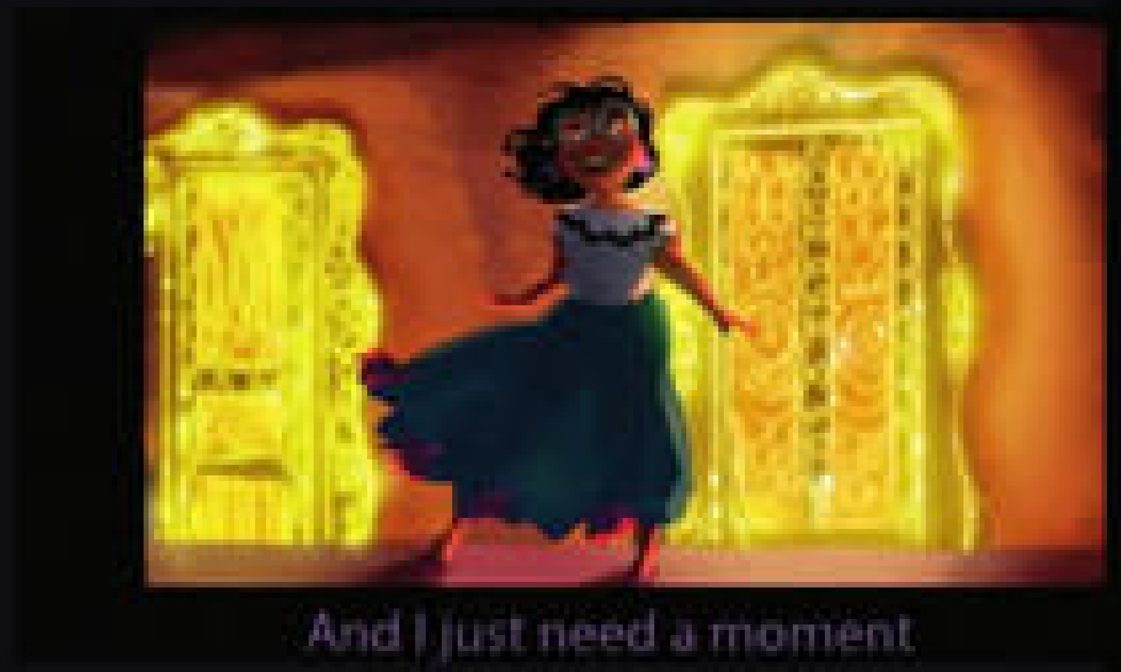


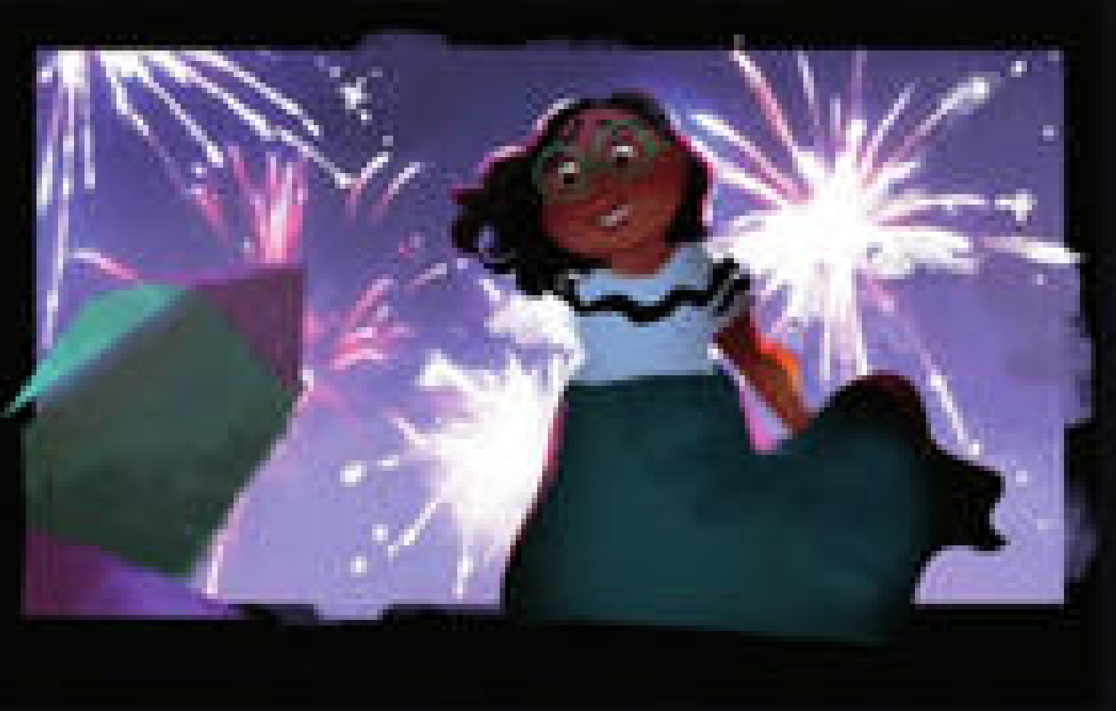
Jason Hand / Digital

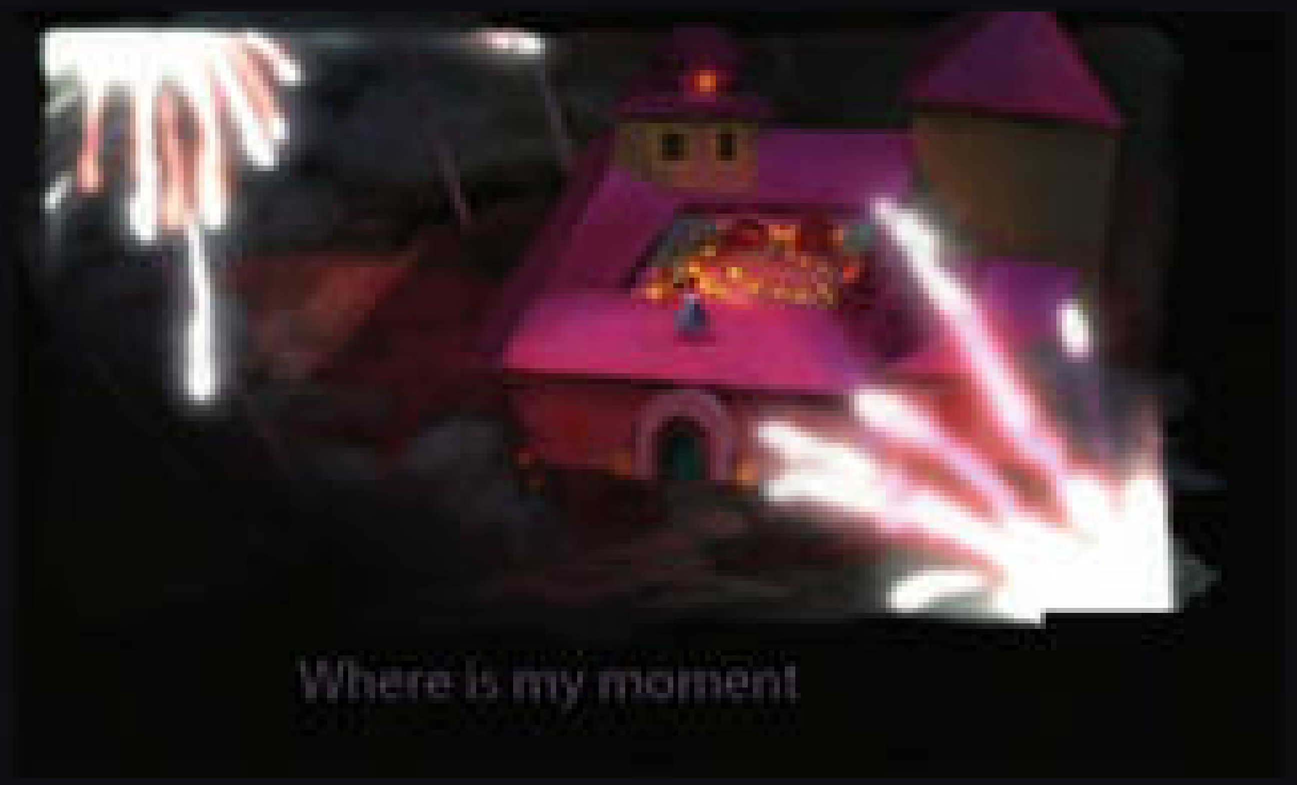
"These are earlier versions of Mirabel's musical moments that Byron boarded for the main song and I boarded for a reprise. For the reprise, I wanted Mirabel to have a very magical moment, and having the house move the tiles around her was one way to do that. I started researching how the house could communicate this way, taking inspiration from videos of dominos falling and how they flipped to the other side." —Jason Hand, Head of Story

Mirabel's Color Keys

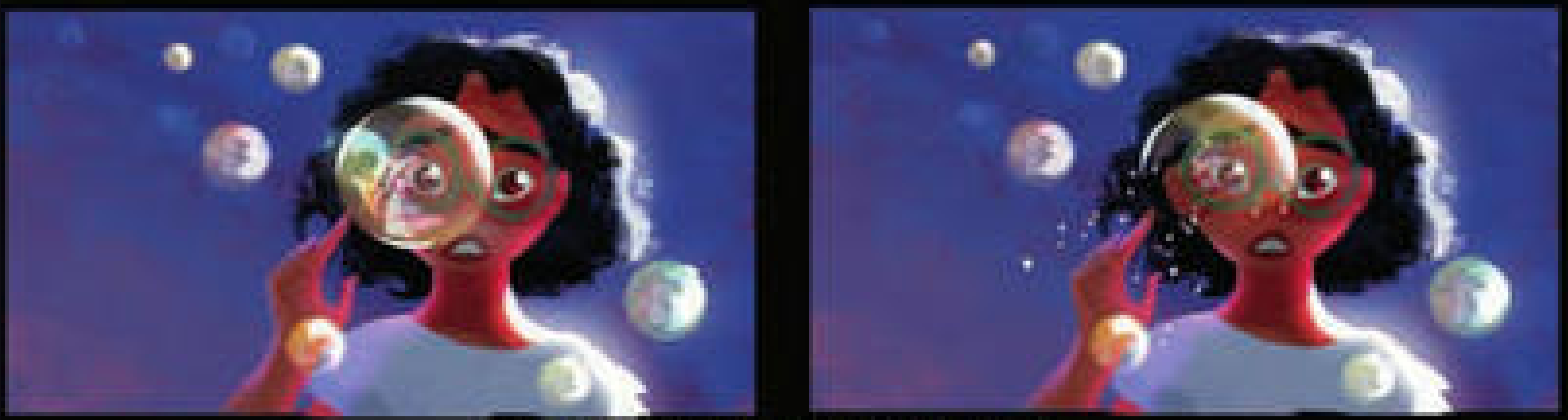

I am home
I am hurting....
Everyone has their own door.....
All I need is a moment to define myself
in my own way


And I just need a moment

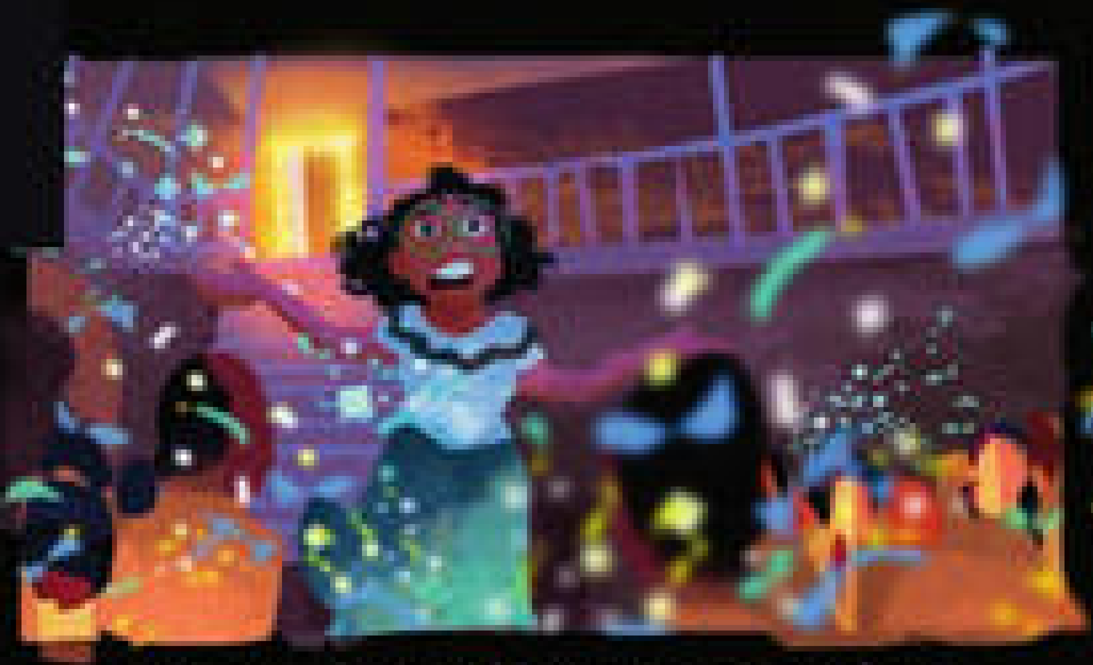



Where is my moment

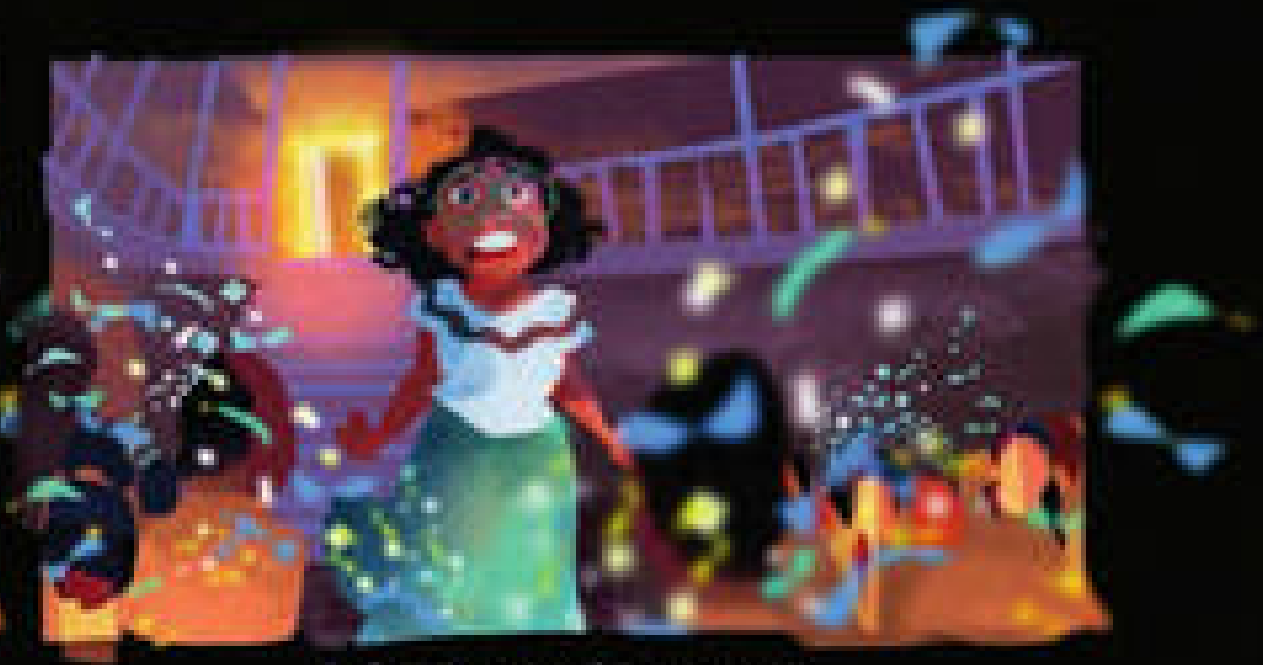
THIS SPREAD: Lorelay Bové / Digital



but I'm invisible in these hallways...

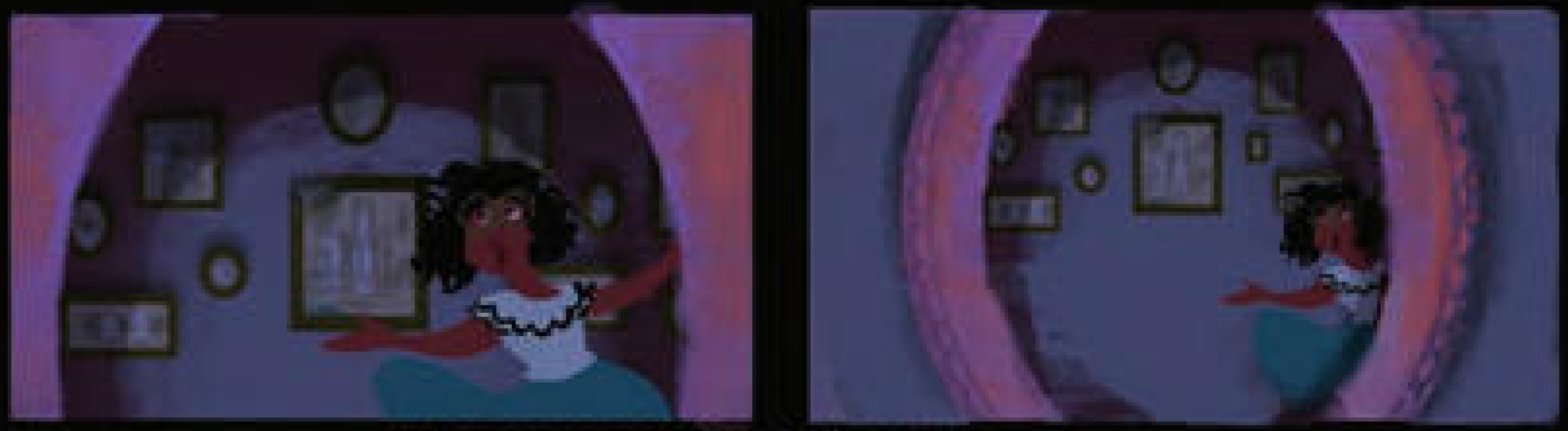


or a week or a day or a quarter hour...

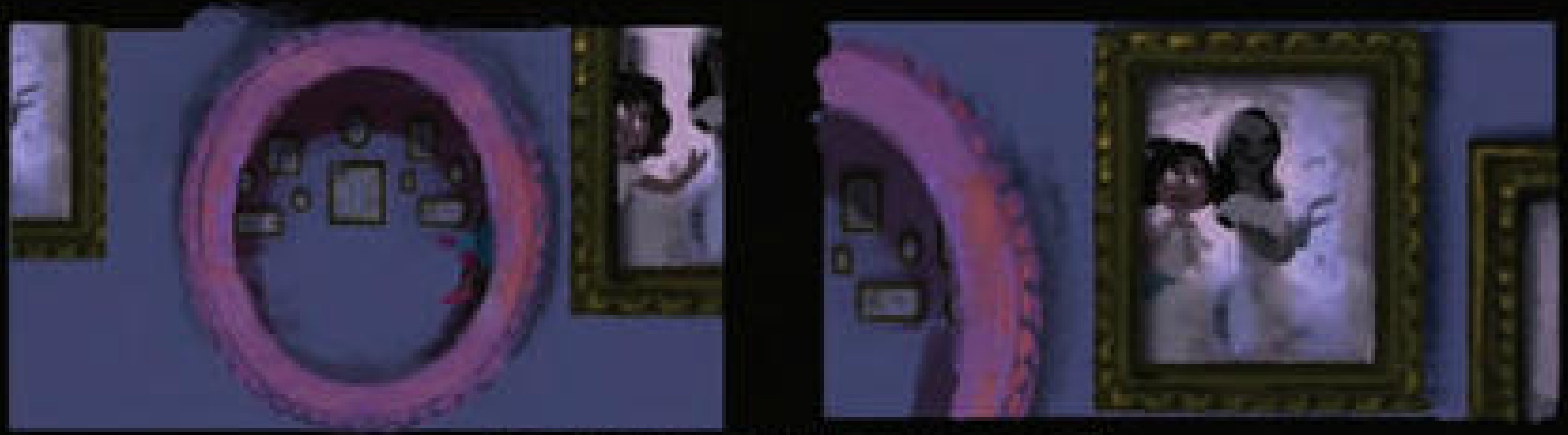


I don't need a power...

"This was an earlier version of the song in which we played a lot with light. For example, the moment when they take a family picture, everything is overexposed from the camera's flash. Another opportunity to enhance the use of light was by having Mirabel dance around, using the sparklers to create butterfly wings."
—Lorelay Bové, Associate Production Designer

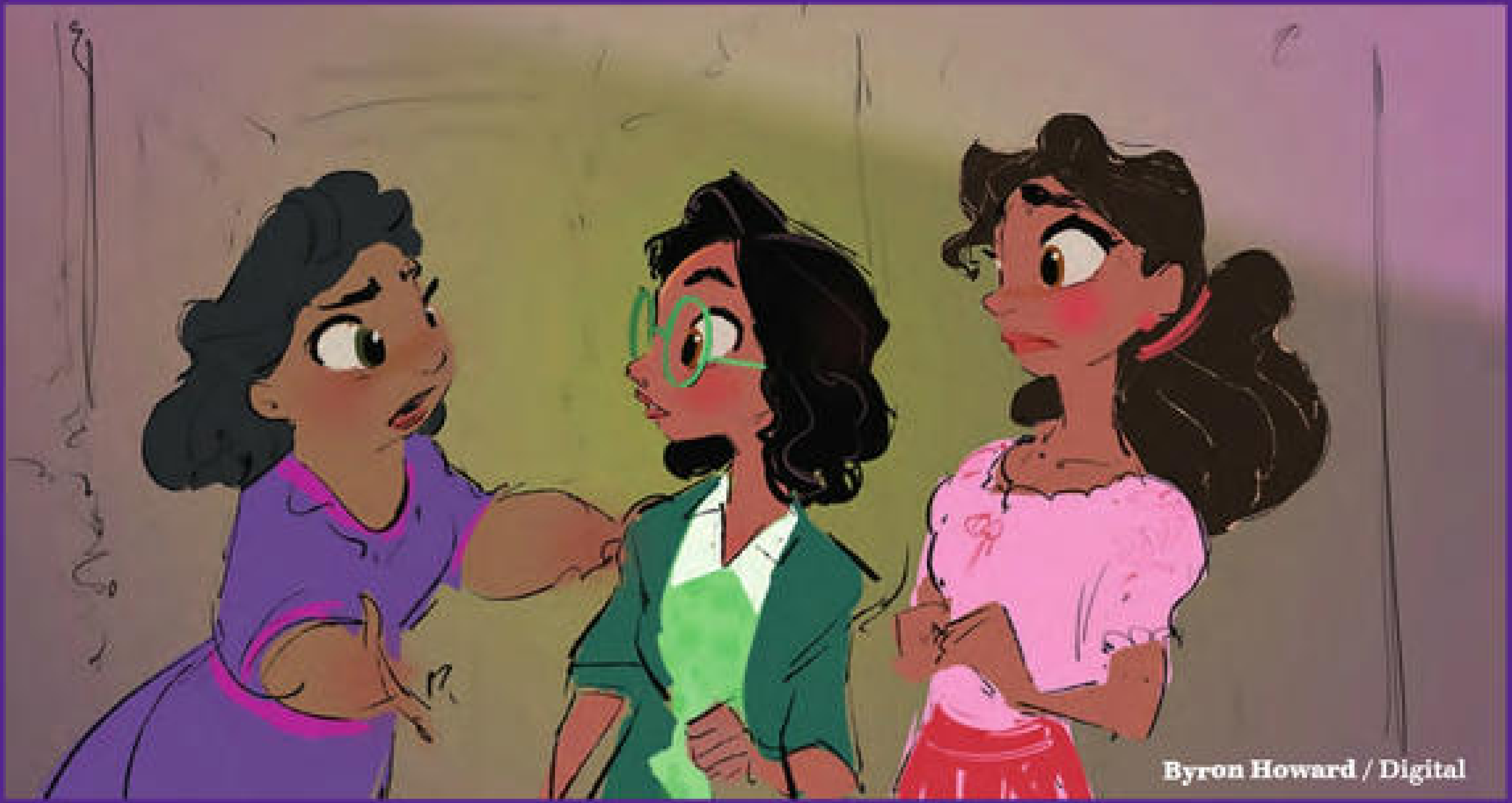


just a moment so you can know me.......

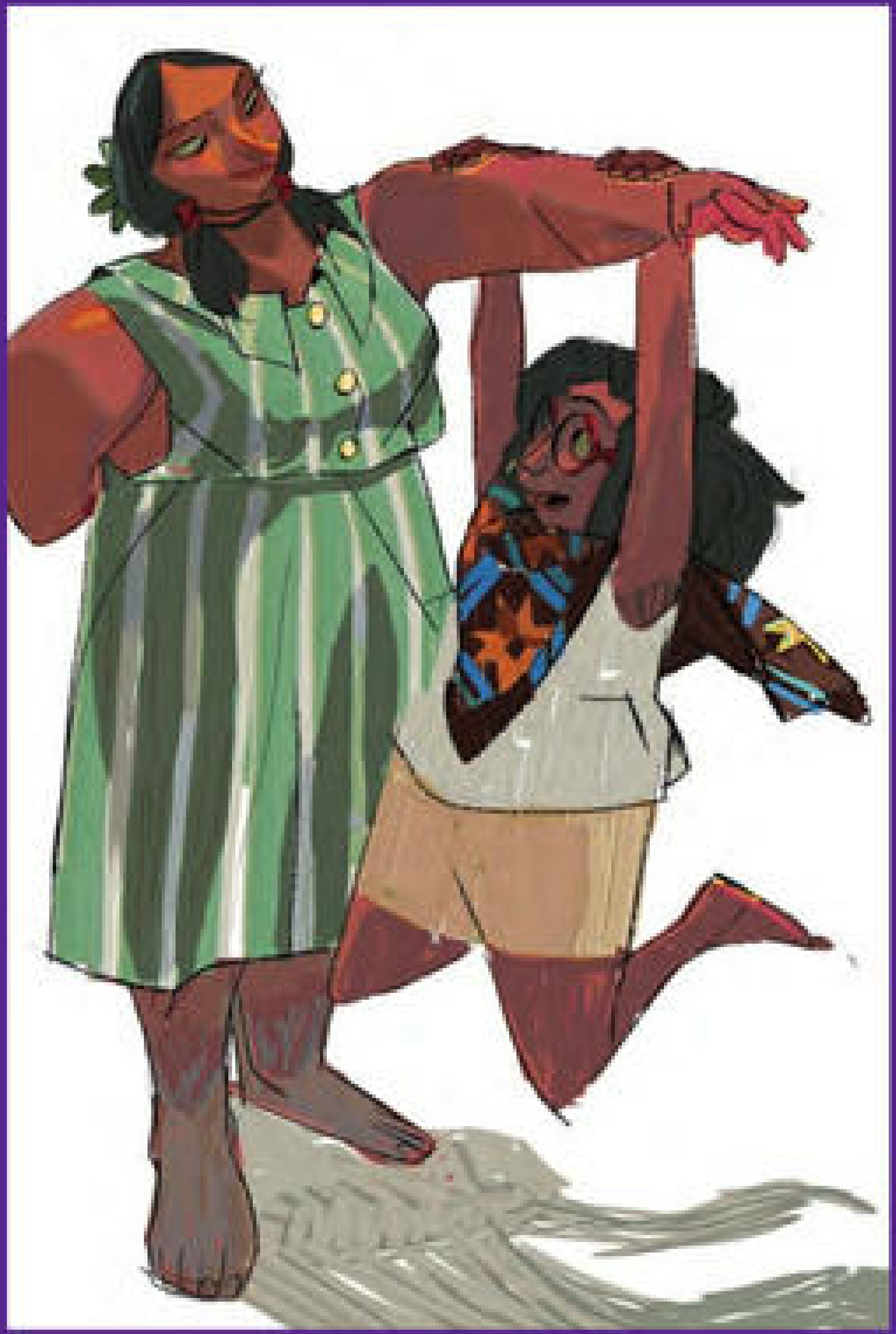


If only you could grow me a gift

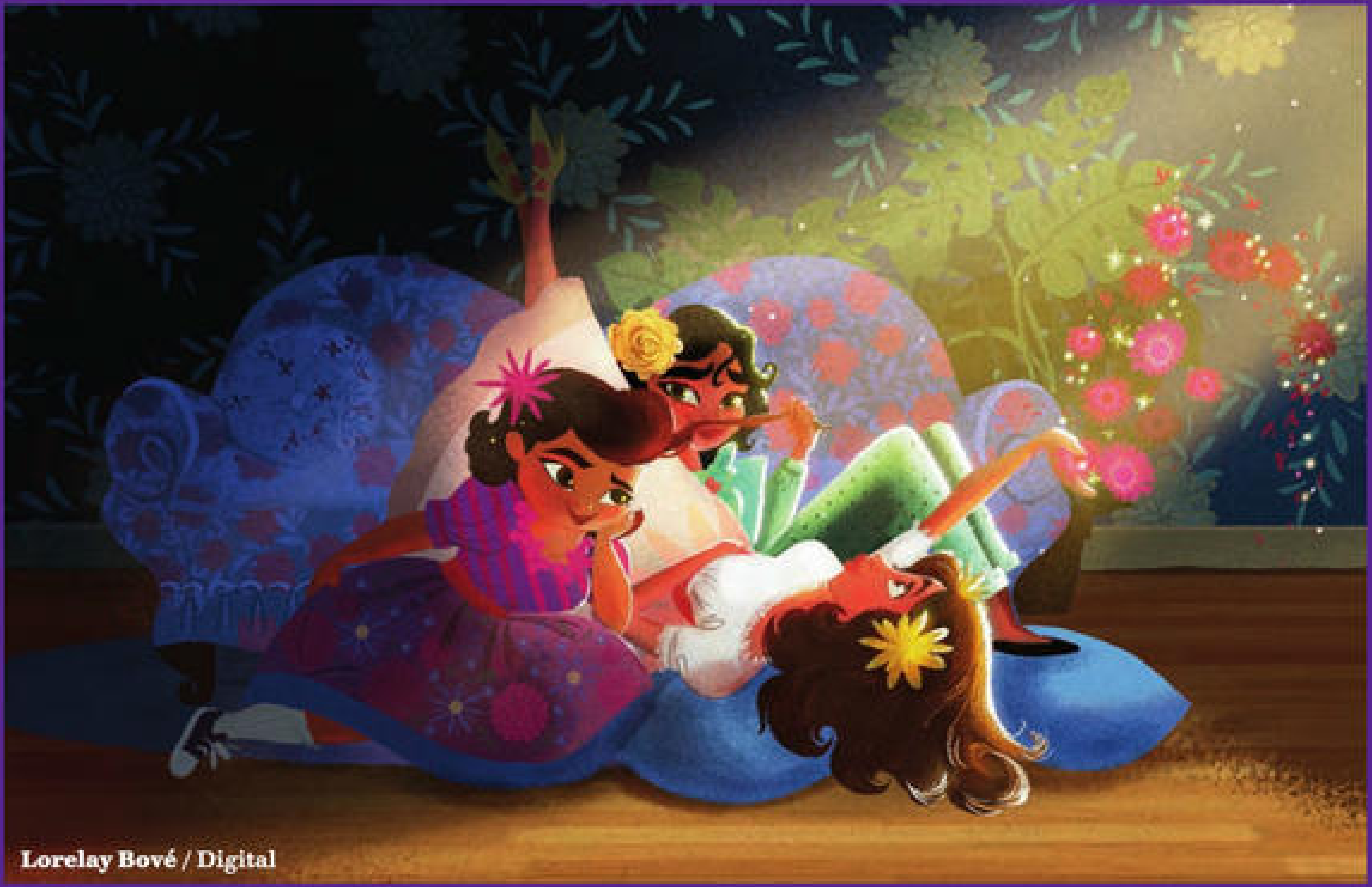
"My sisters have always been (and still are) such an important part of my life—we have been through everything together. Seeing Isabela, Luisa, and Mirabel in this film reminds me so much of my own sisters. In *Encanto*, we wanted to explore some of the intricacies of sisterhood and show that even though it is not always an easy relationship, it is a very special one."
—Yvett Merino, Producer



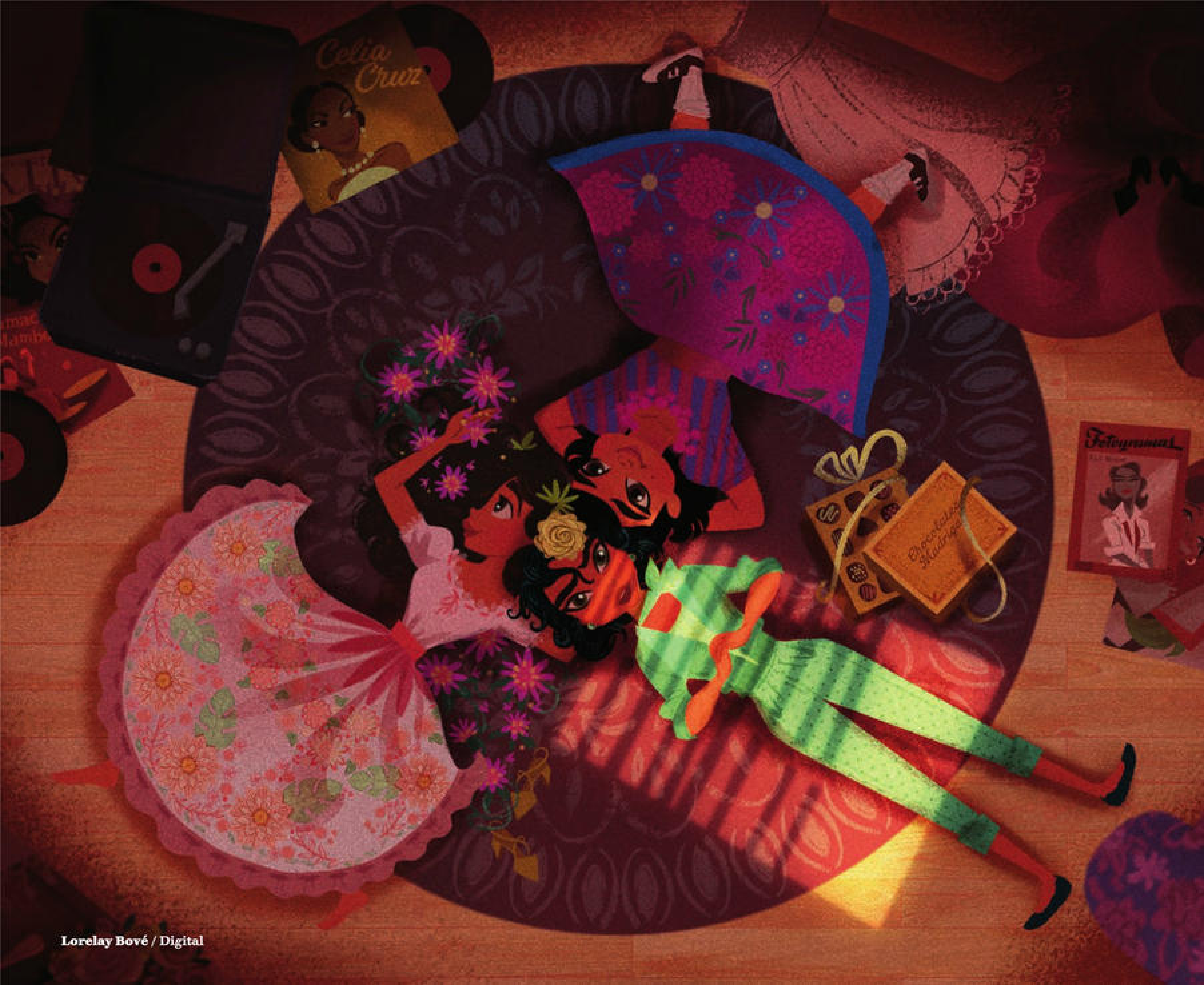
Byron Howard / Digital



Zane Yarbrough / Digital



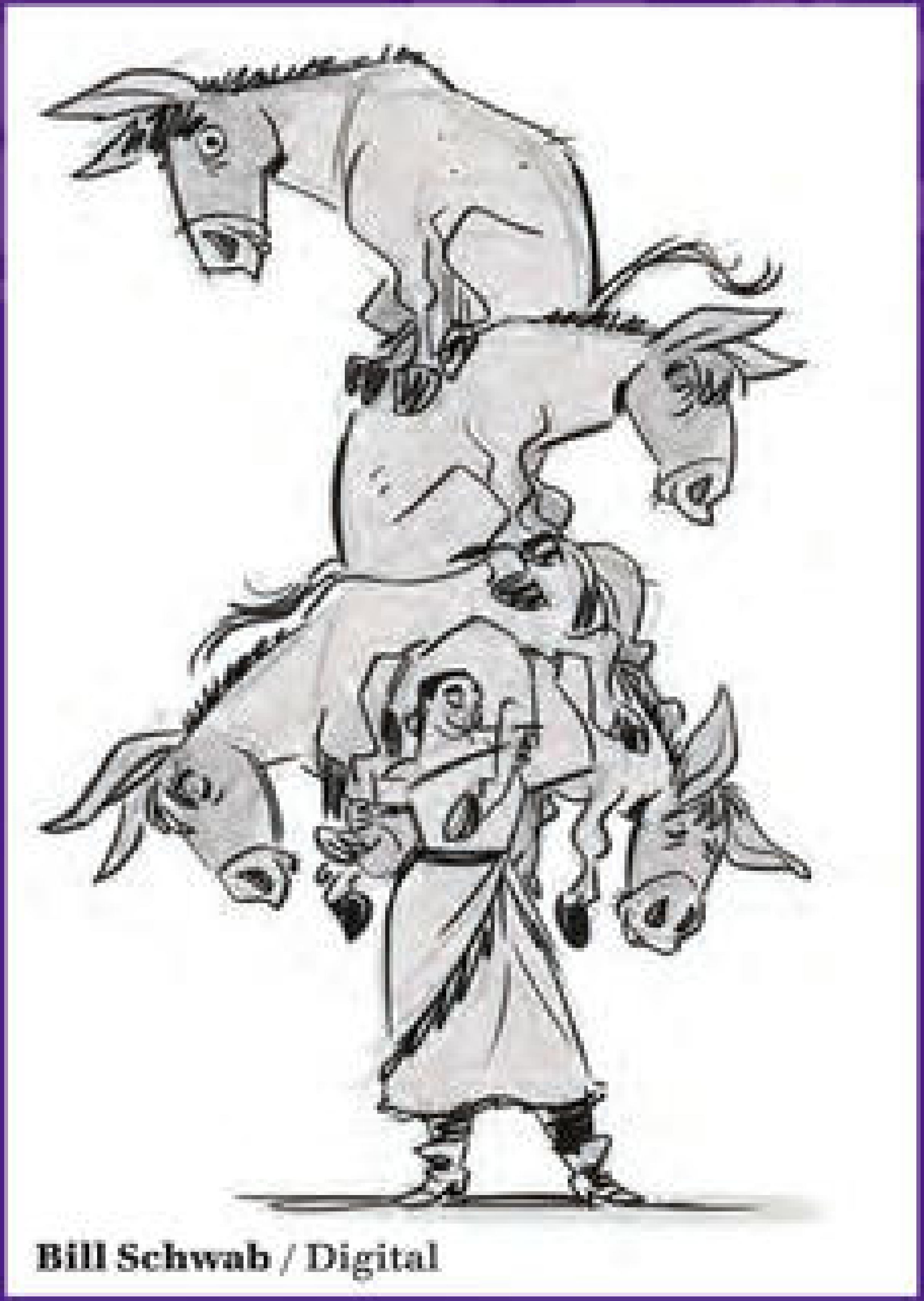
Lorelay Bové / Digital


Celia Cruz
Fotogramas
Chocolates Madrigal

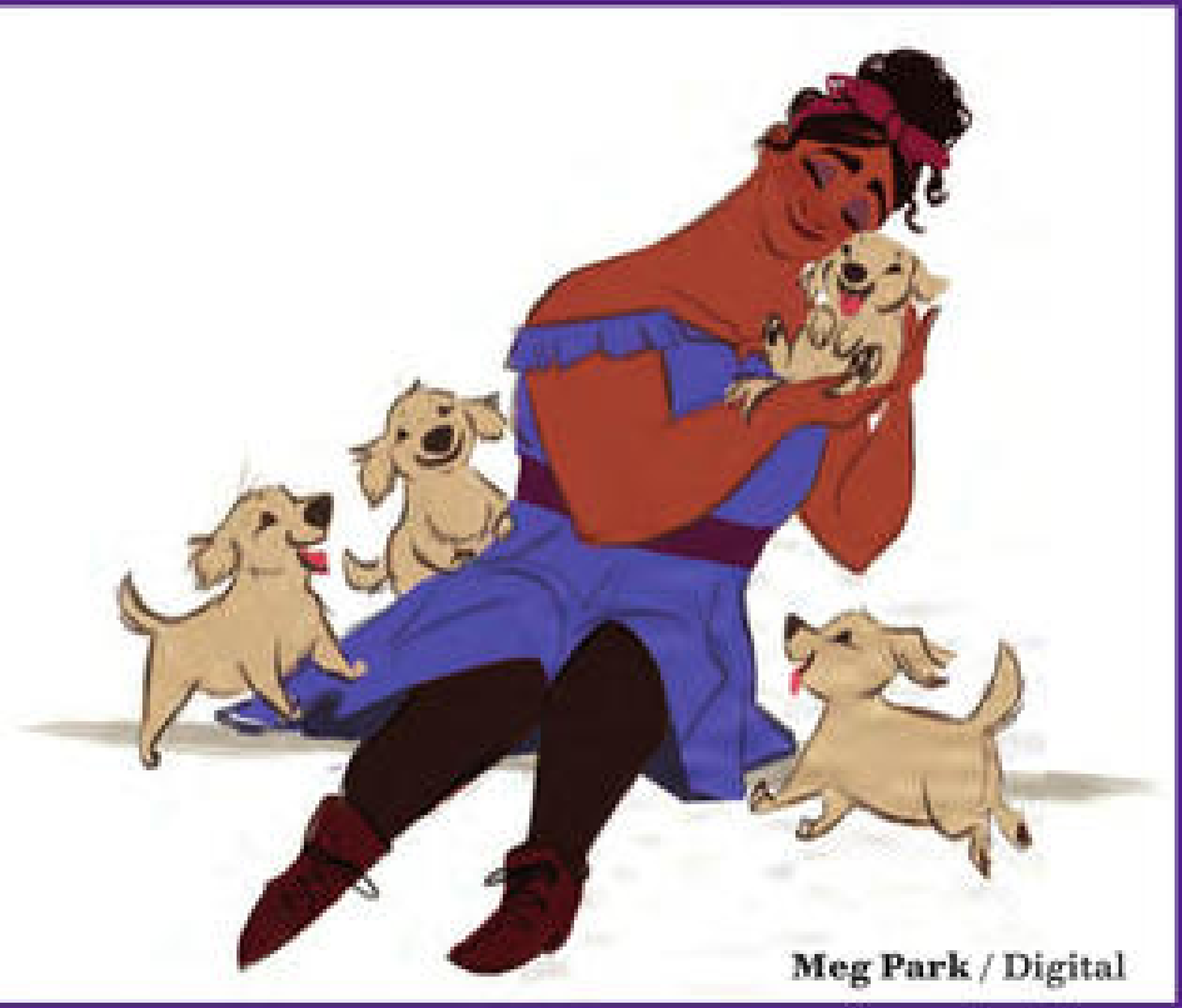
Lorelay Bové / Digital

Luisa

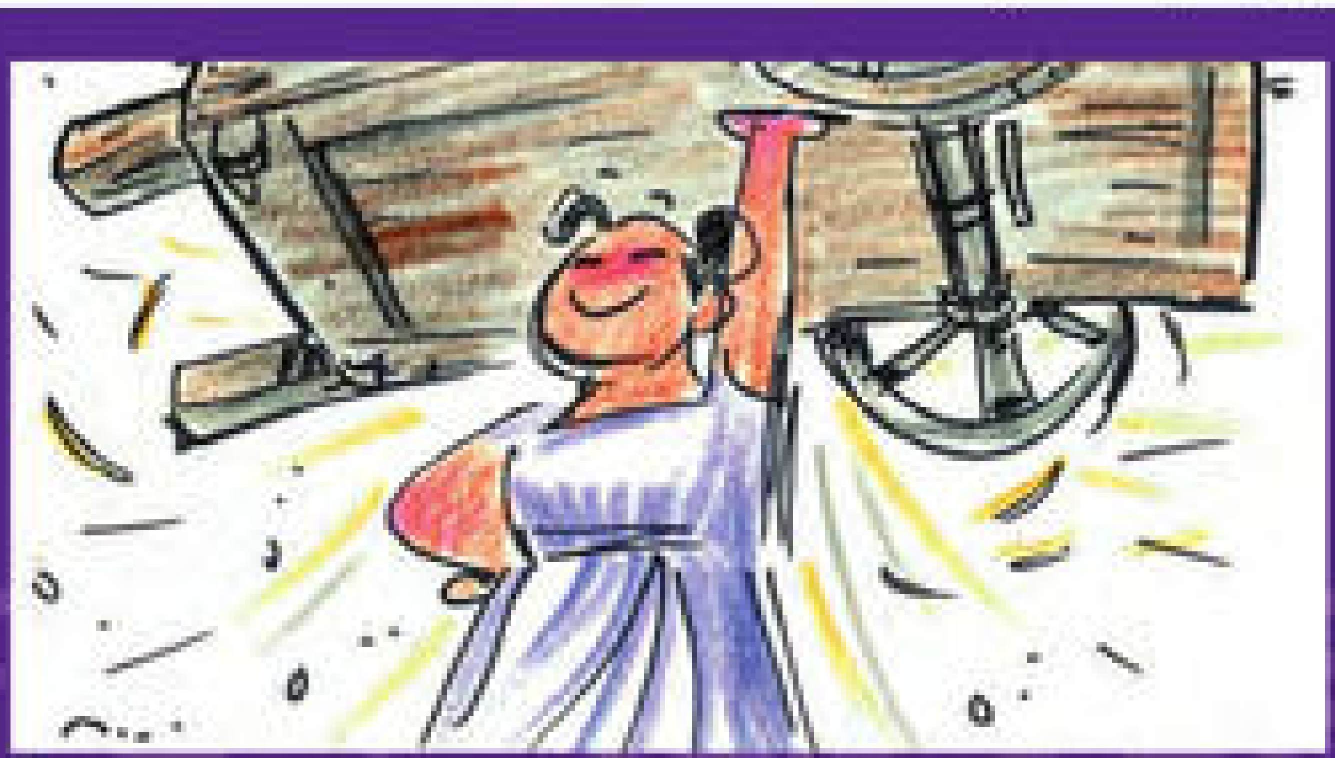
"She was one of my favorite characters to design. We looked at a lot of female Olympic athletes, mostly hammer and shot-put throwers. I like that she has a soft feminine side to her, playing with the balance of a strong figure."
—Meg Park, Visual Development Artist



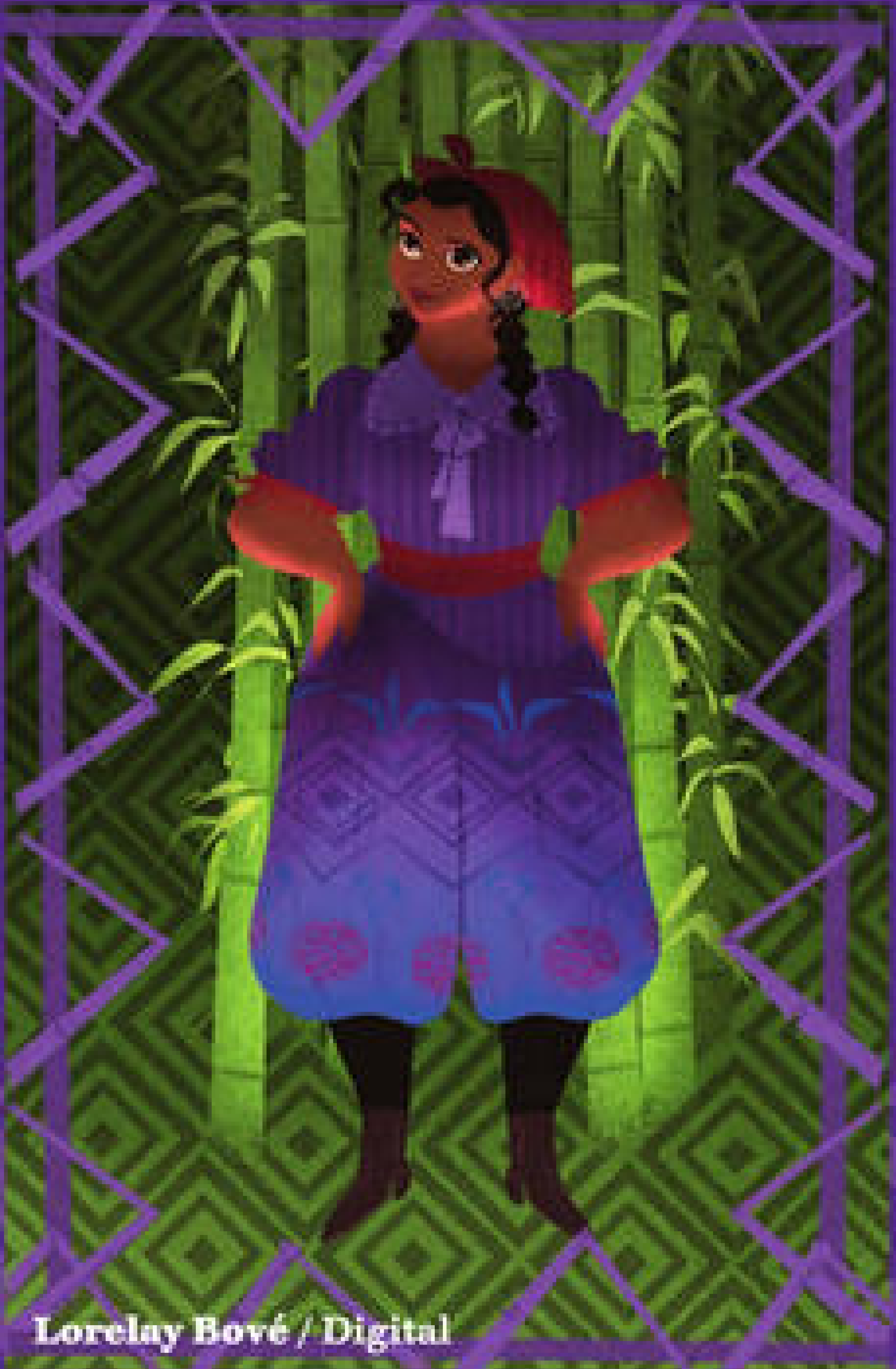
Bill Schwab / Digital



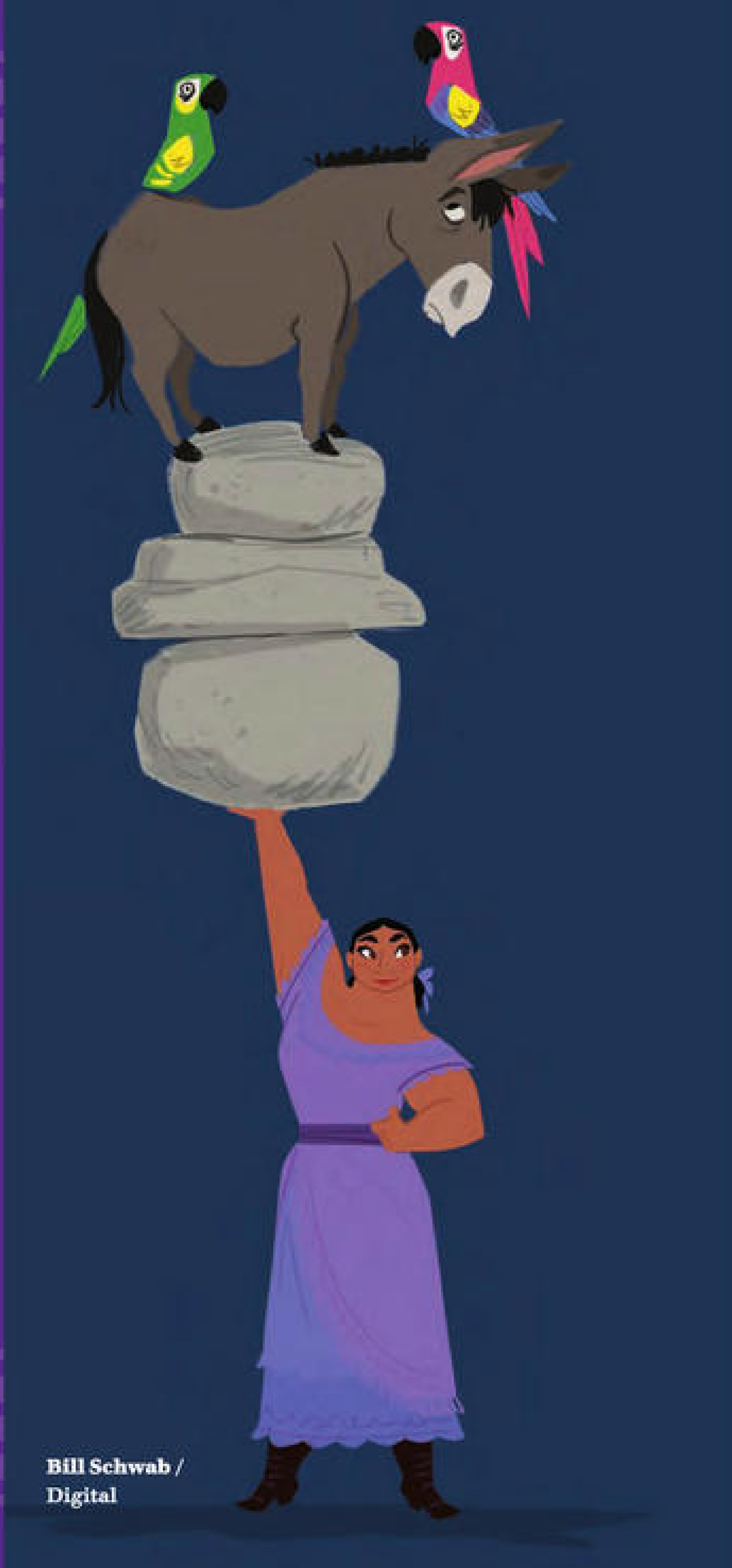
Meg Park / Digital



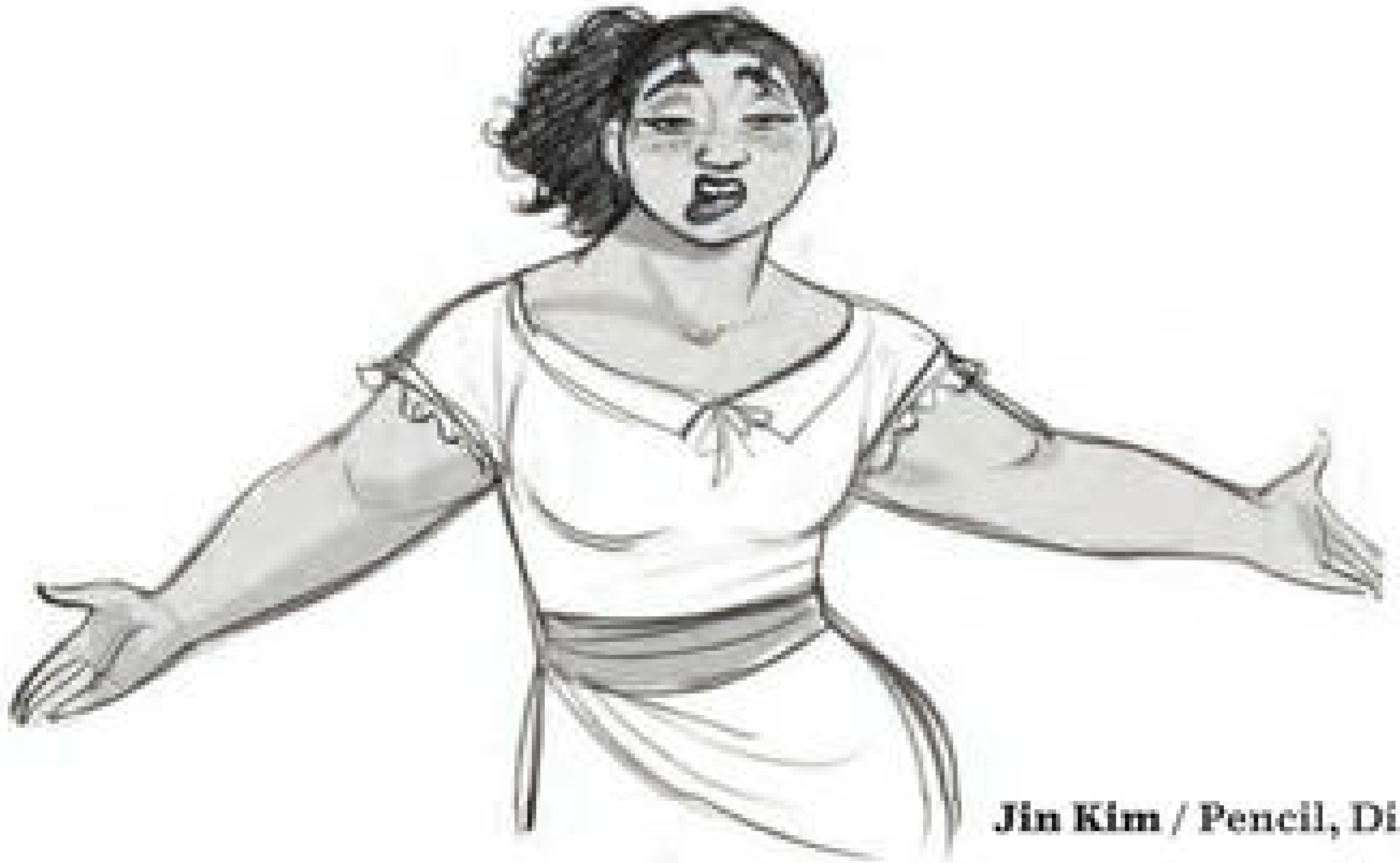
Jason Hand / Colored Pencil, Ink



Lorelay Bové / Digital

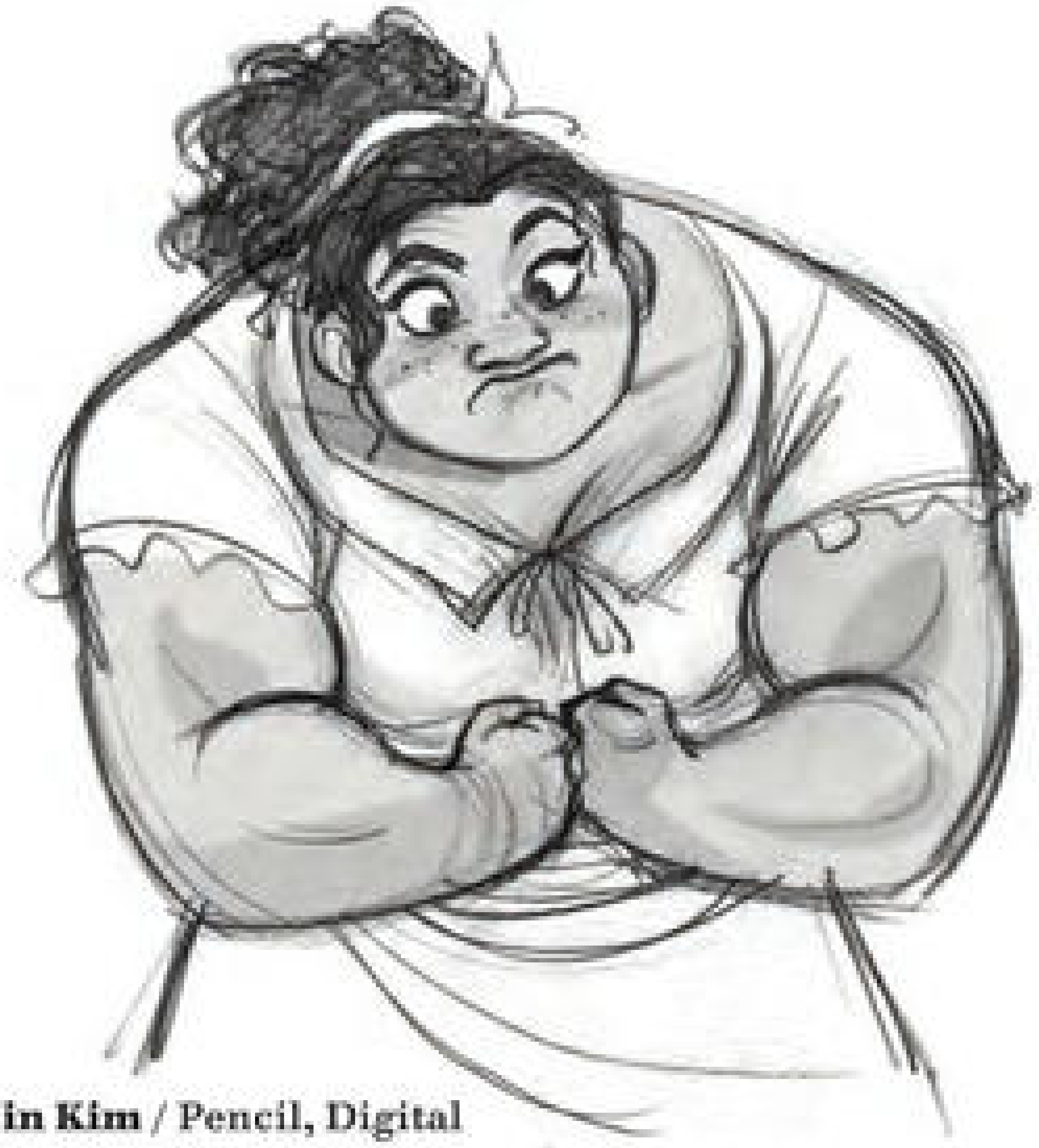


Bill Schwab / Digital

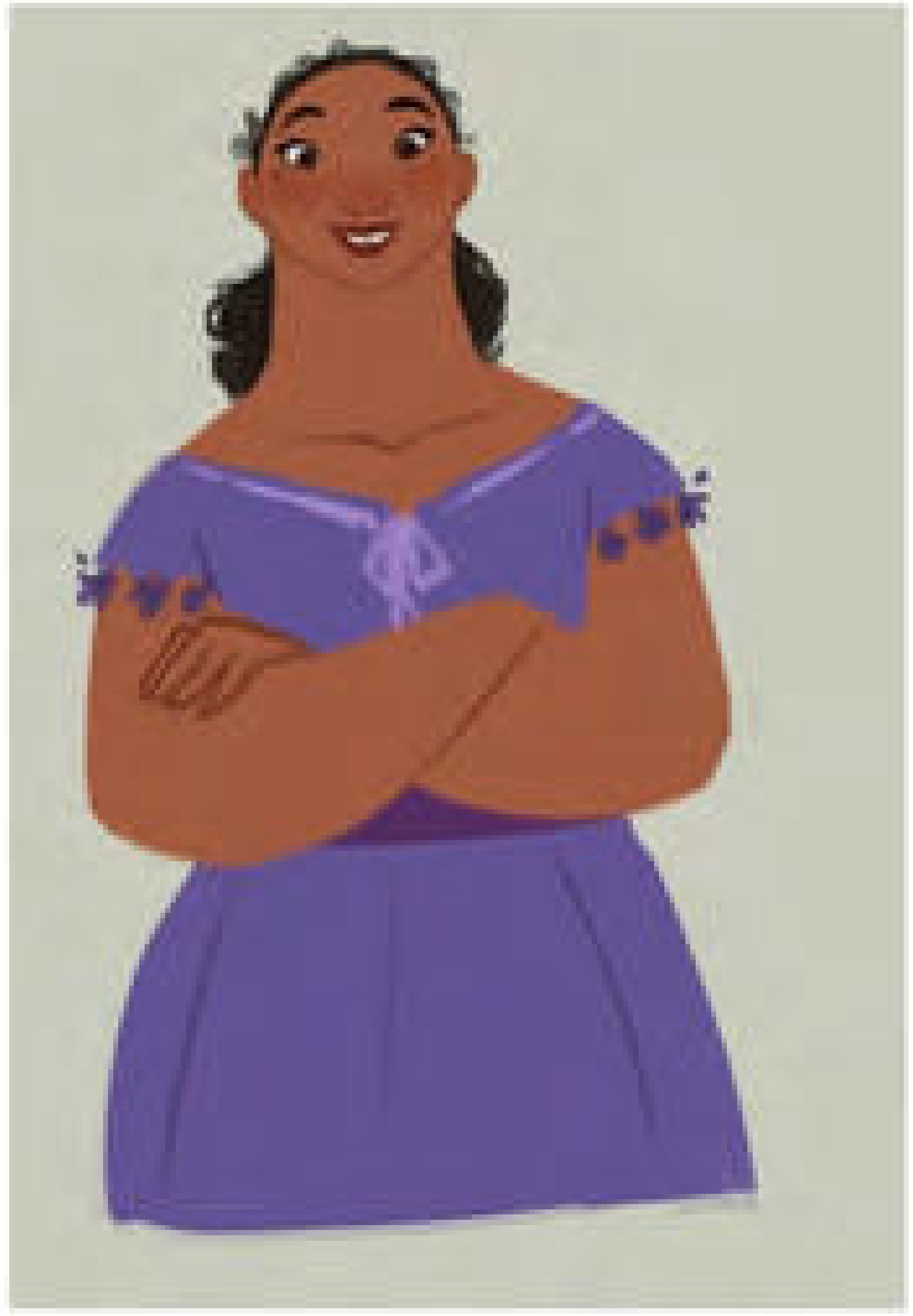


Jin Kim / Pencil, Digital

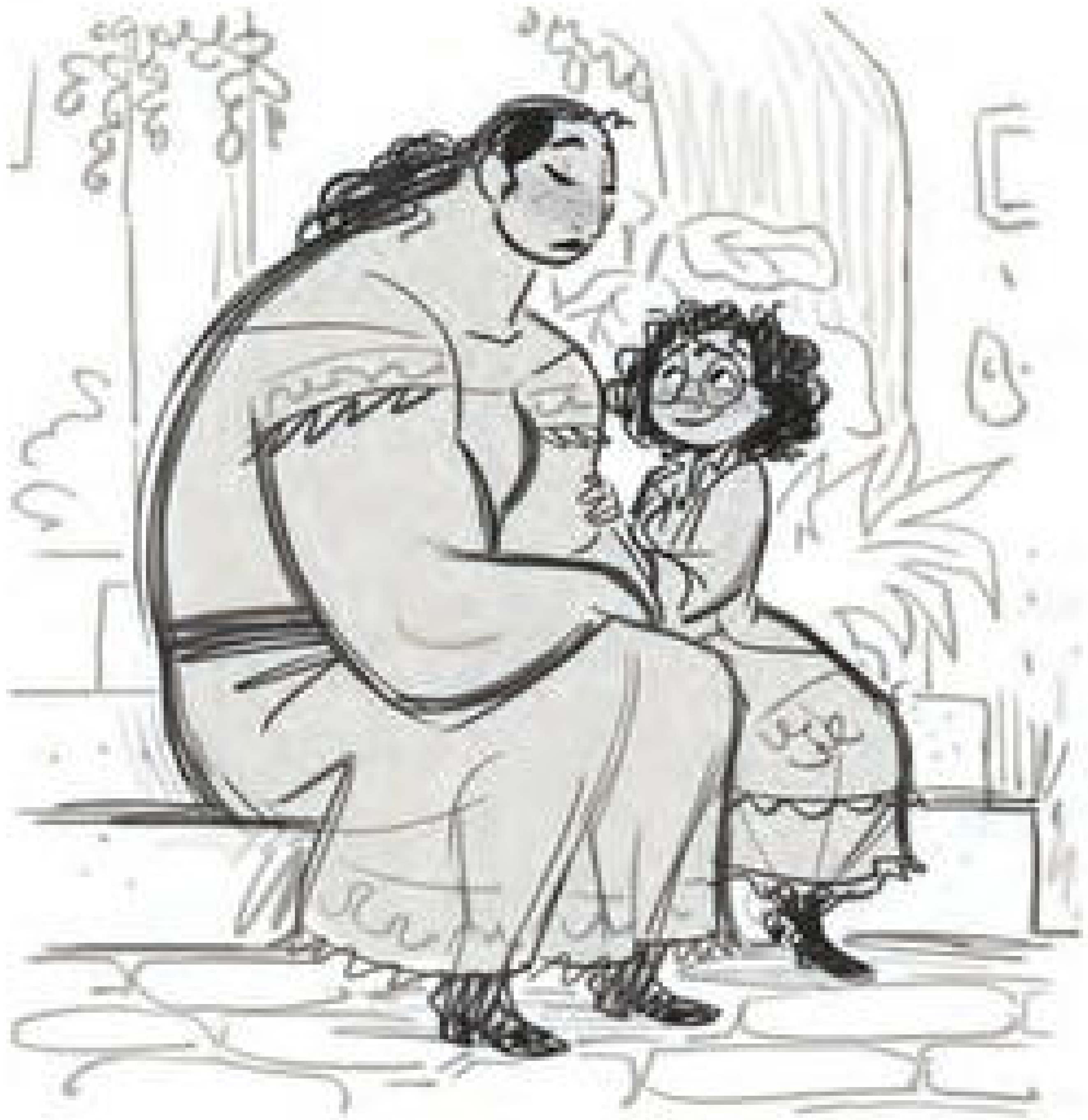
"I love Luisa because I enjoy characters I can push with exaggerated expressions and movement, and when I can laugh and experience crazy life events alongside them. Her song sequence is so different, complex but fun. I was so inspired by the work of the story artists, and I drew her with their work in mind."
—Jin Kim, Visual Development Artist



Jin Kim / Pencil, Digital



Meg Park / Digital



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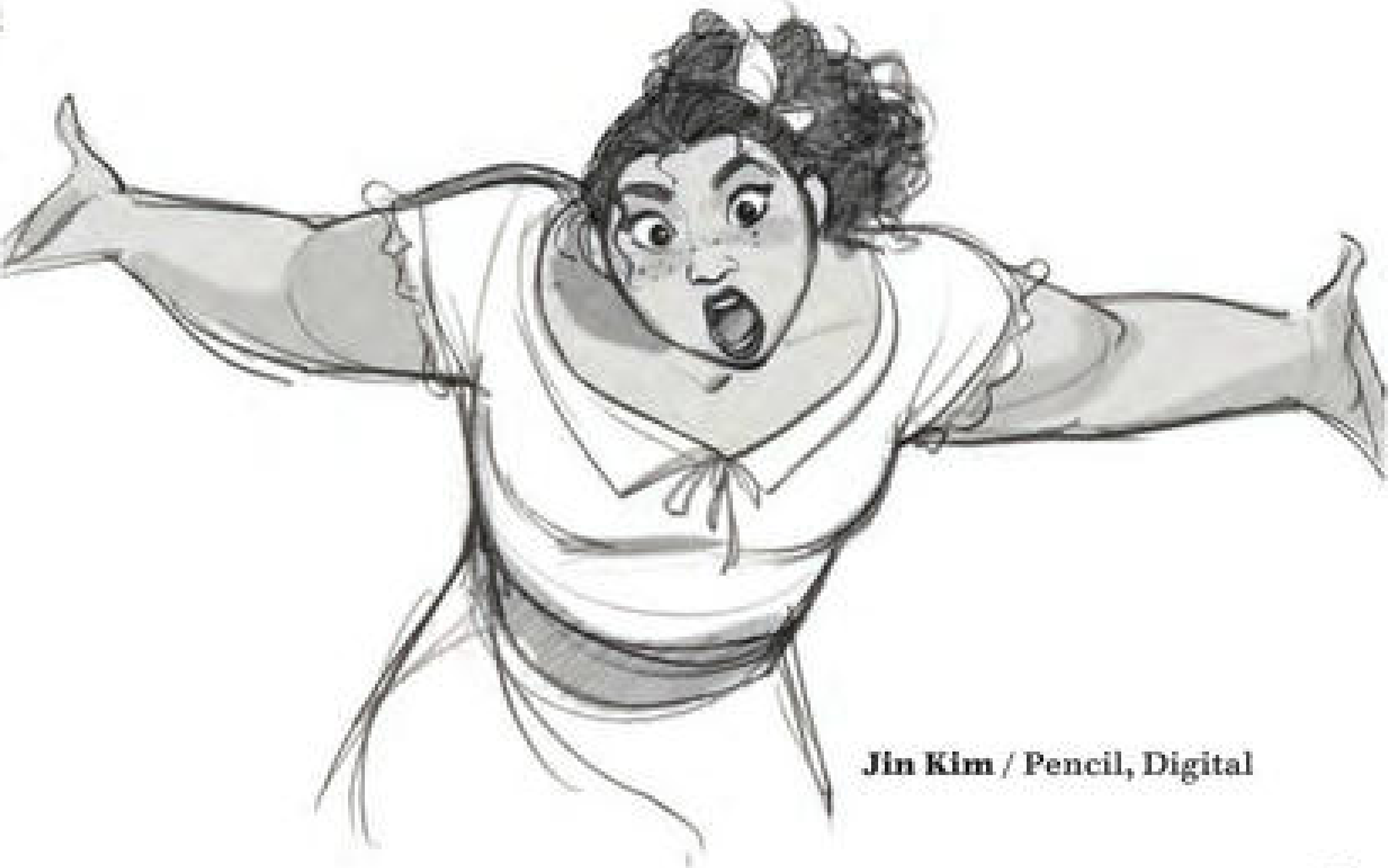
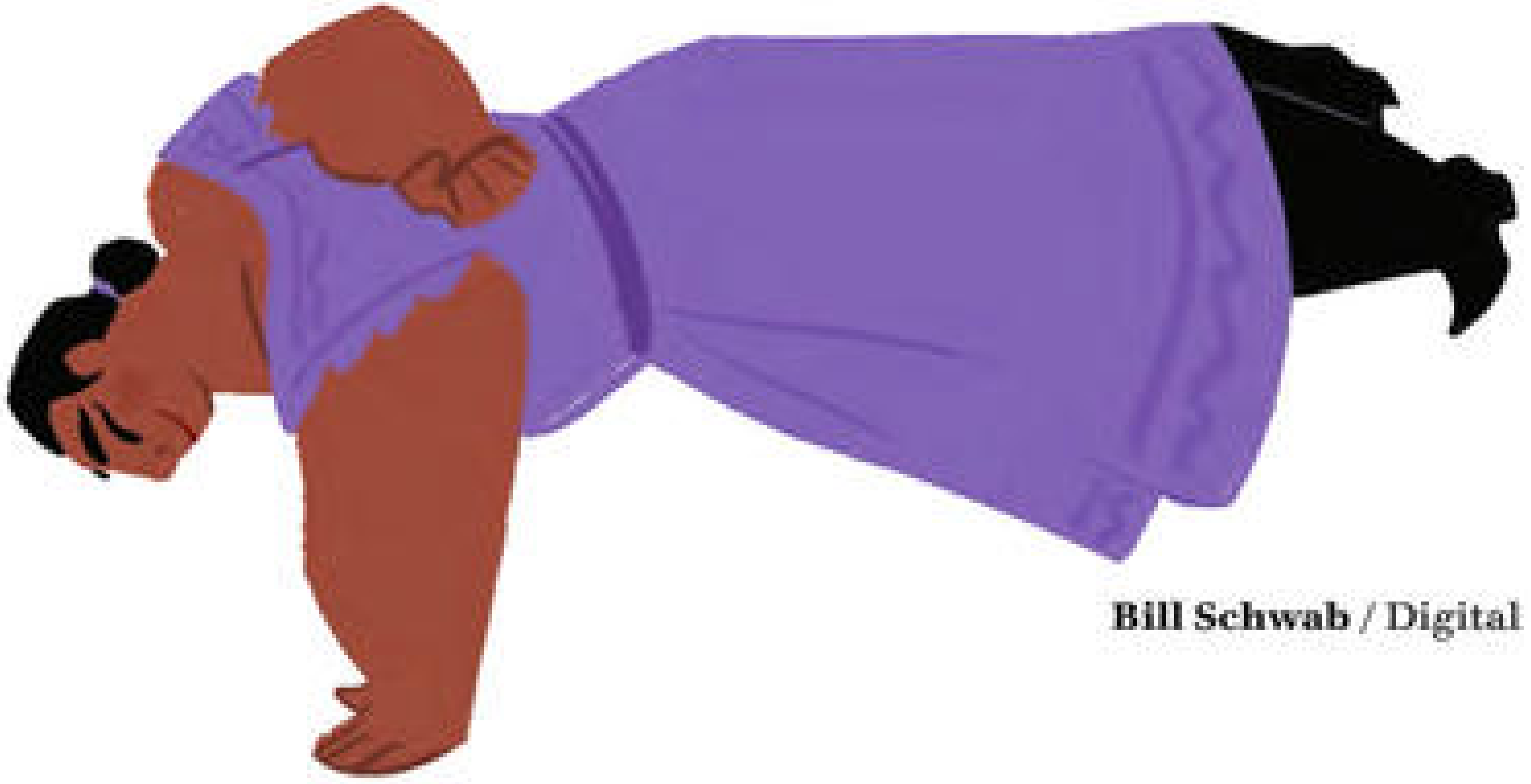
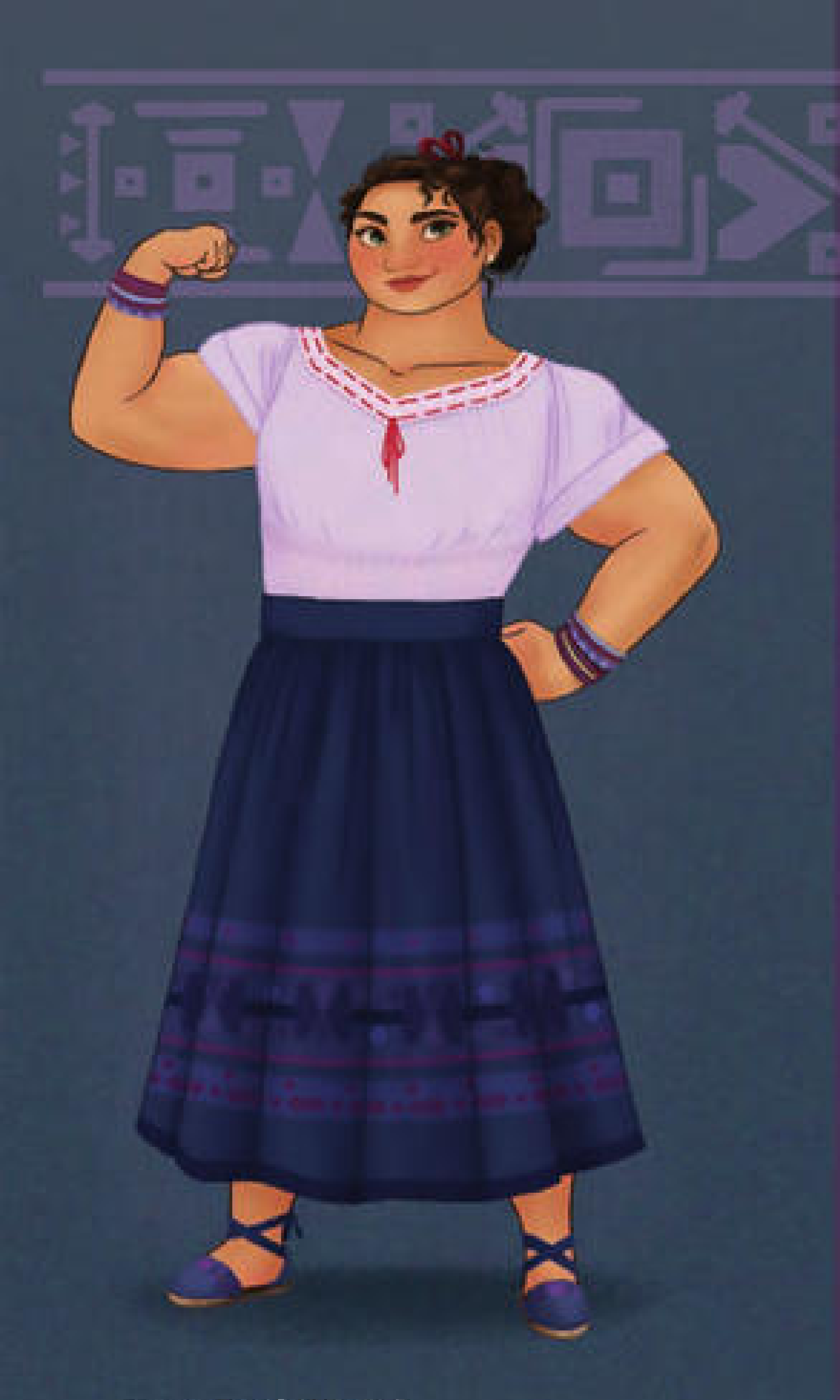


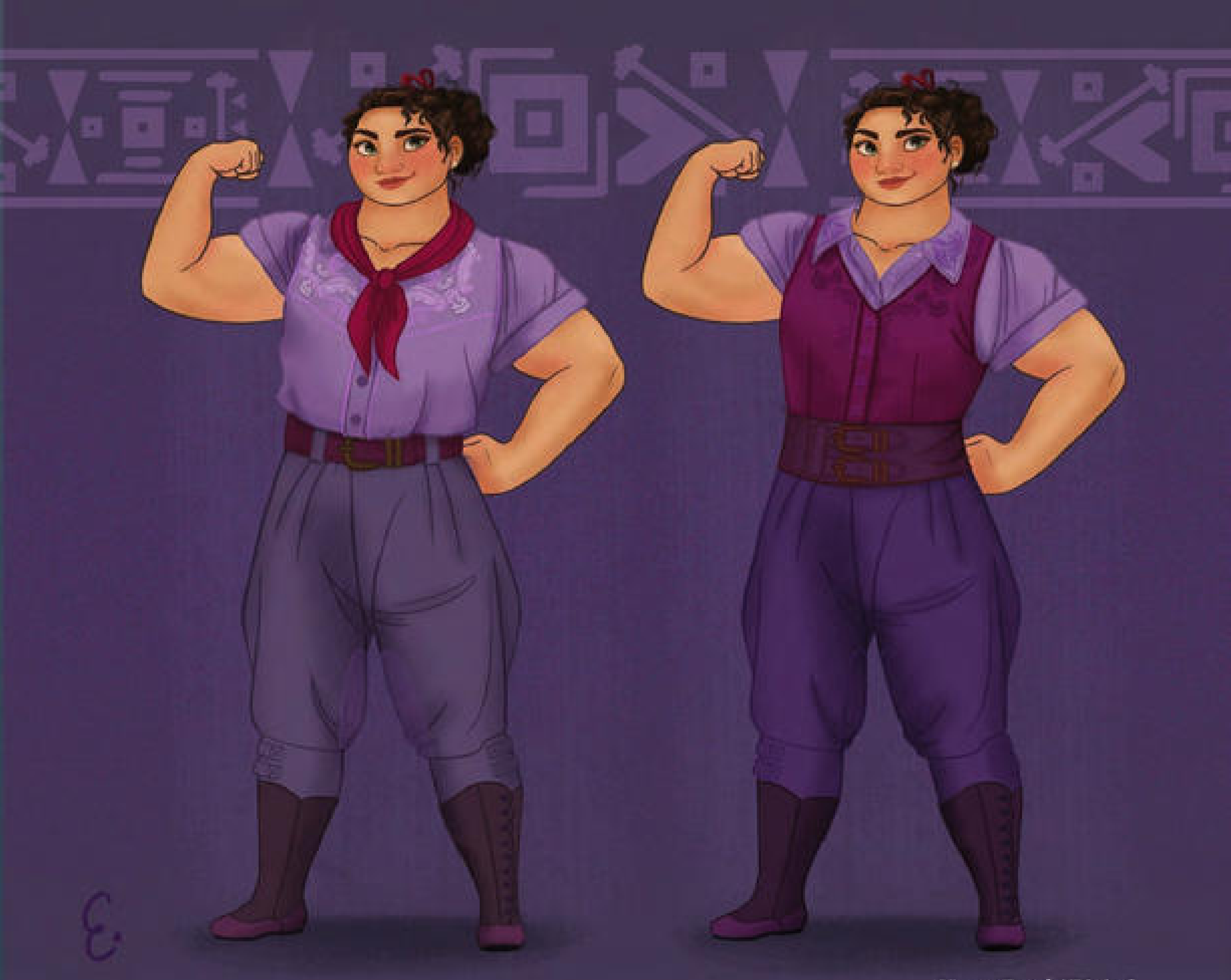
Jin Kim / Pencil, Digital



Bill Schwab / Digital

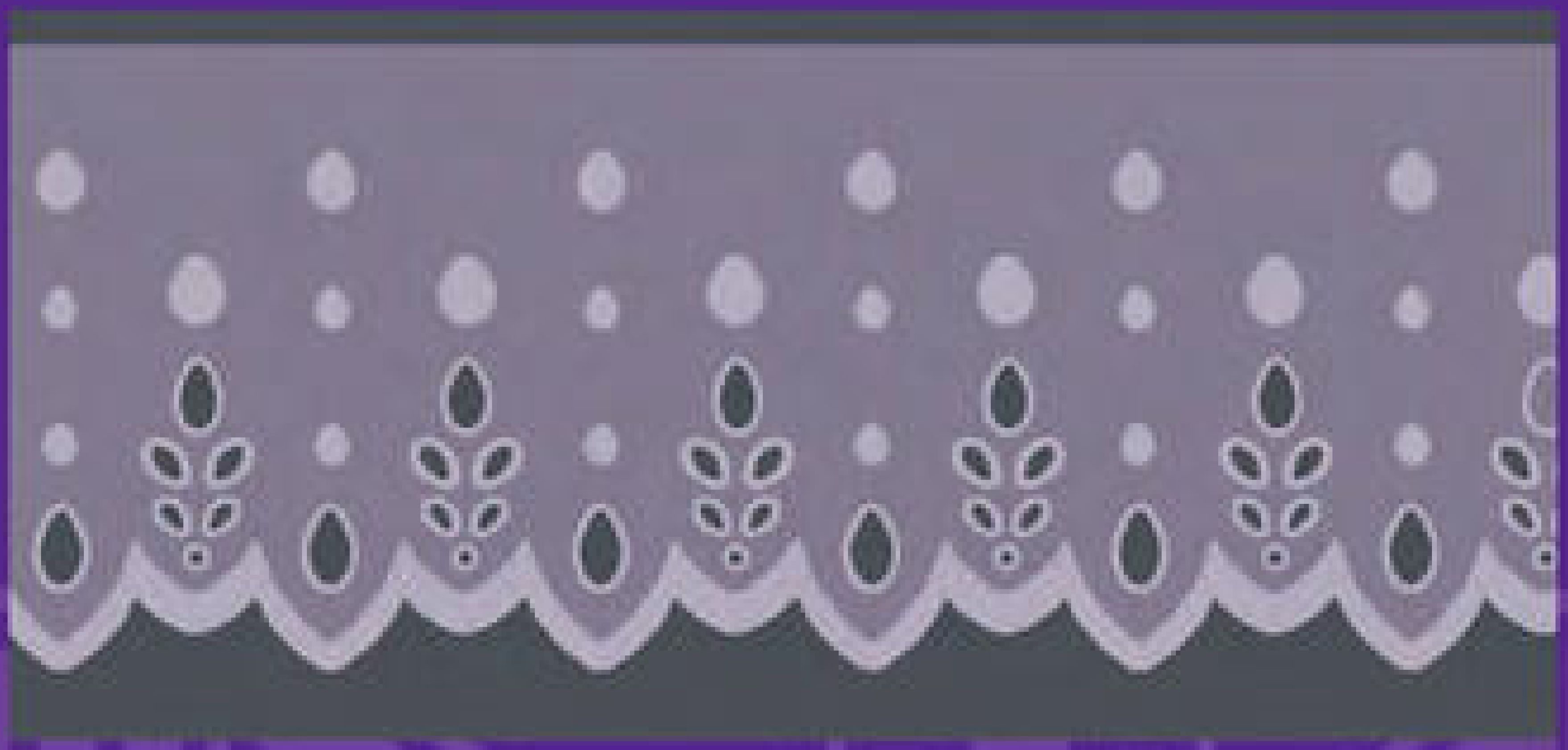


Neysa Bové / Digital



Neysa Bové / Digital

"For Luisa's costume, I noticed that many Colombian dance outfits had geometric shapes in them. So, I took that design aesthetic and added weights to represent her power. She wears bloomers under her skirt, which allow her to be physically active. We also tried an Olympic Victorian pantaloon-bloomer uniform from one of the first times women were included in the games." —Neysa Bové, Costume Design Lead



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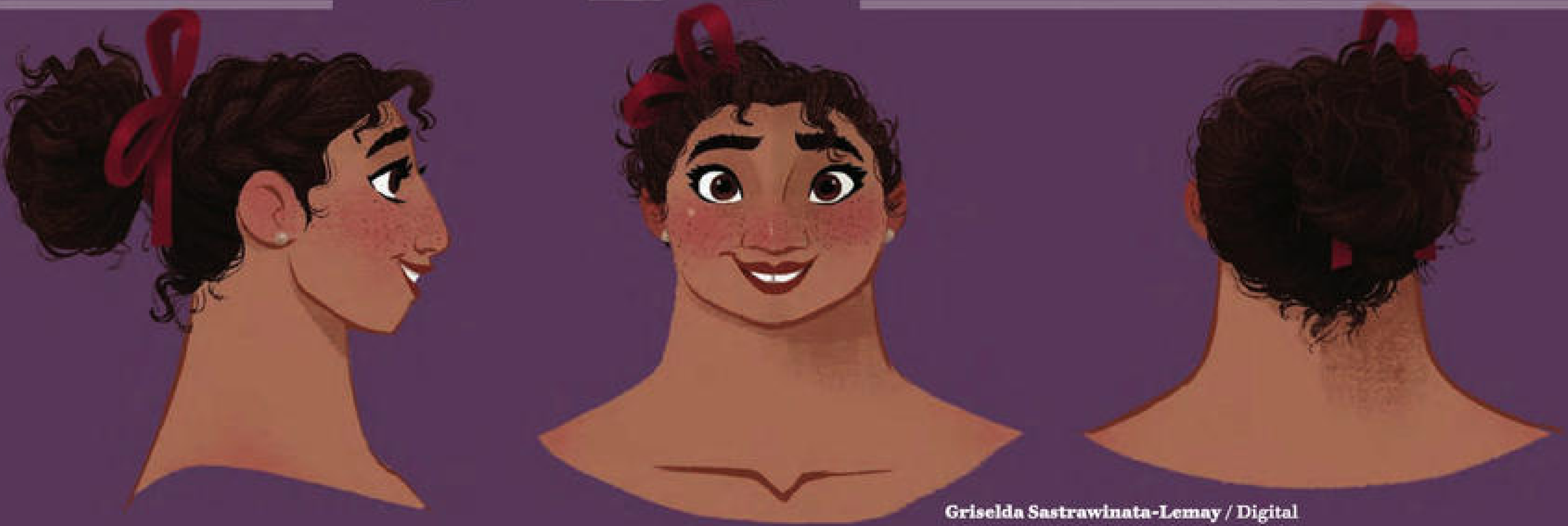
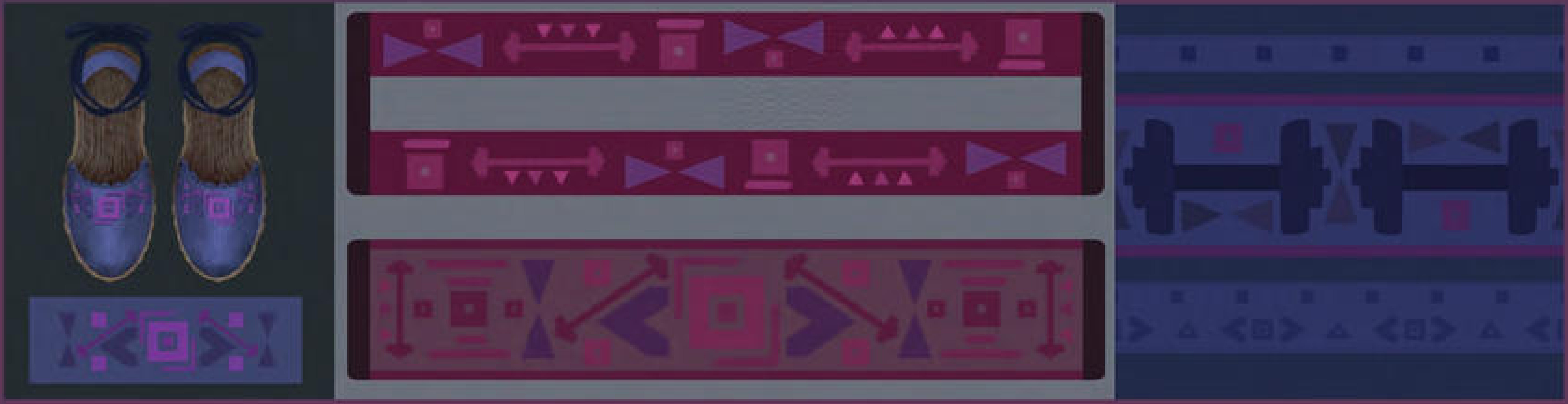
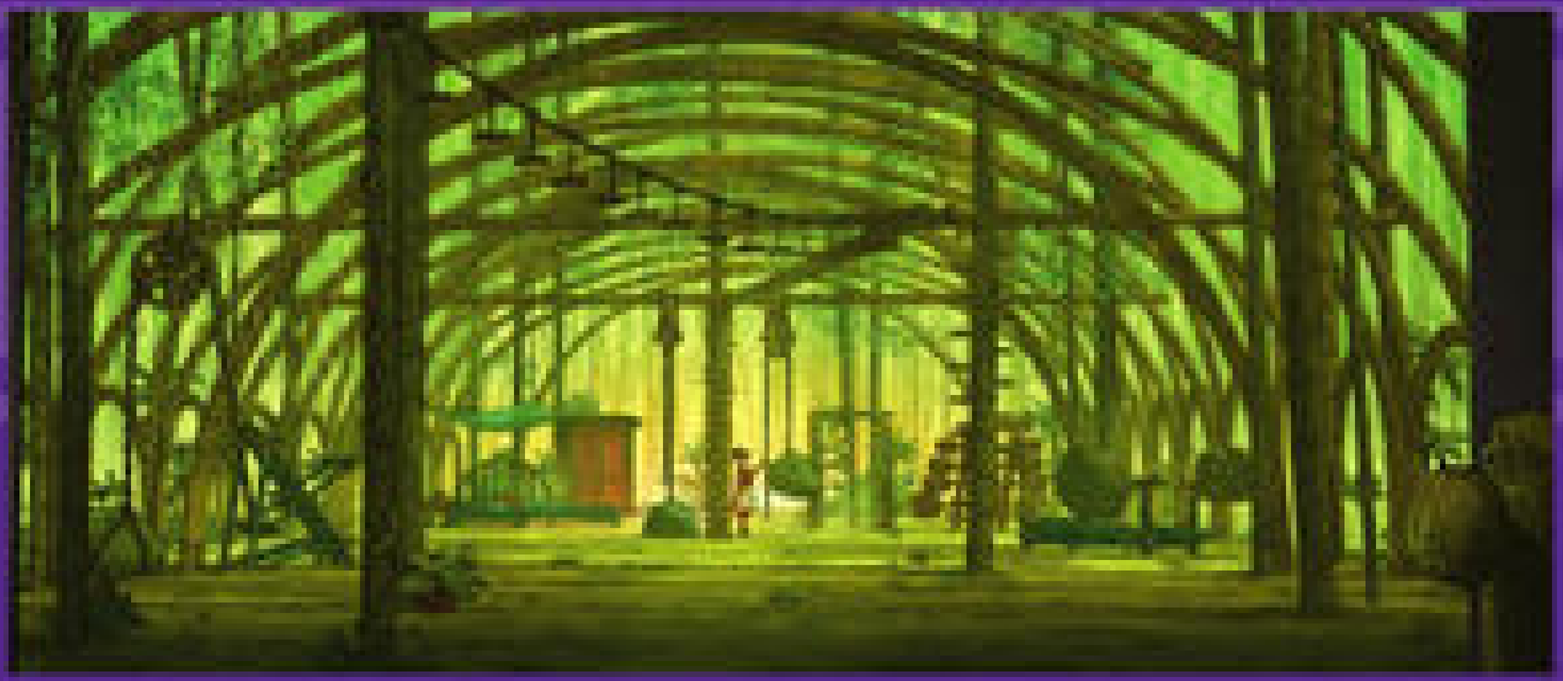


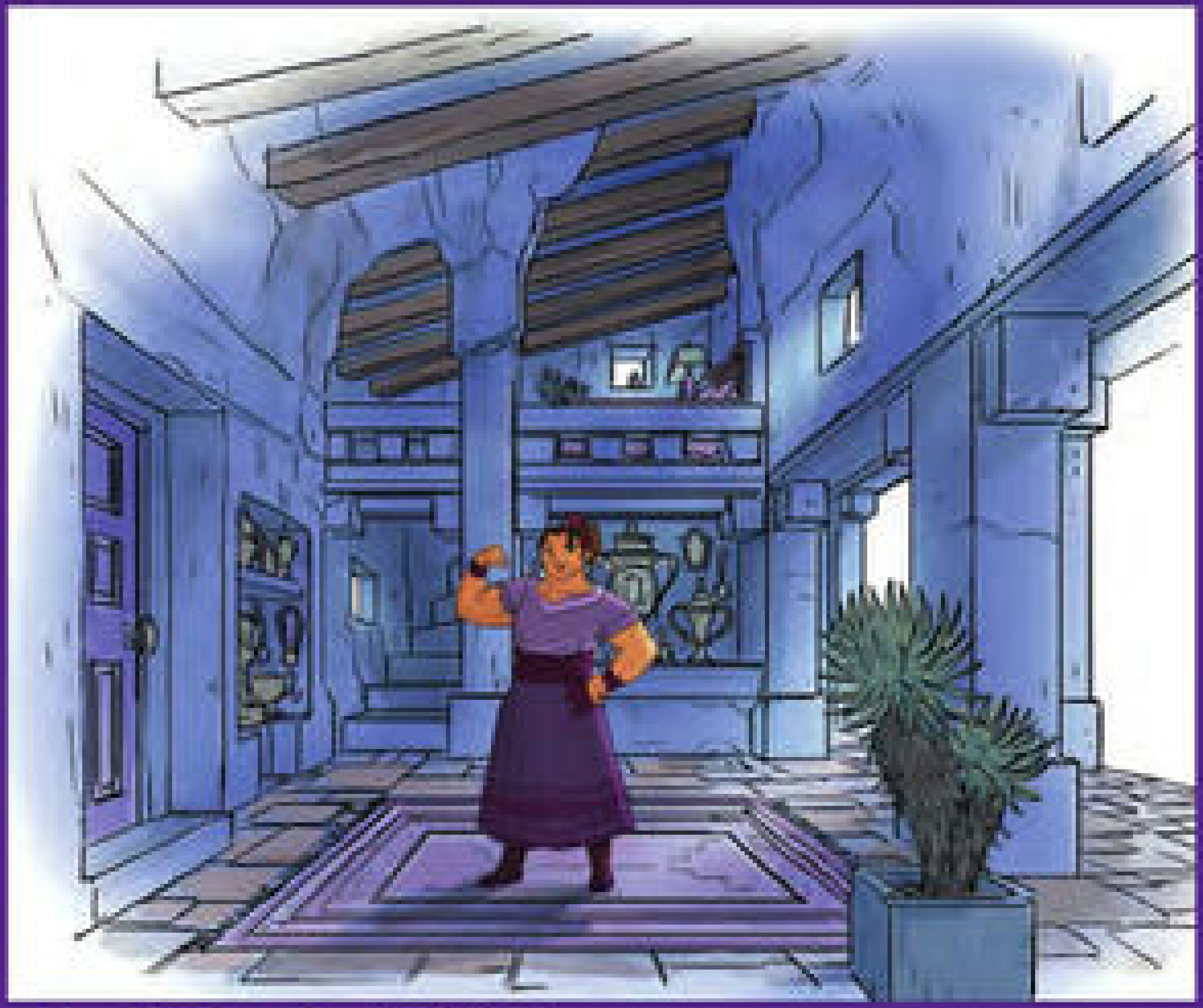
Griselda Sastrawinata-Lemay / Digital



Neysa Bové / Digital



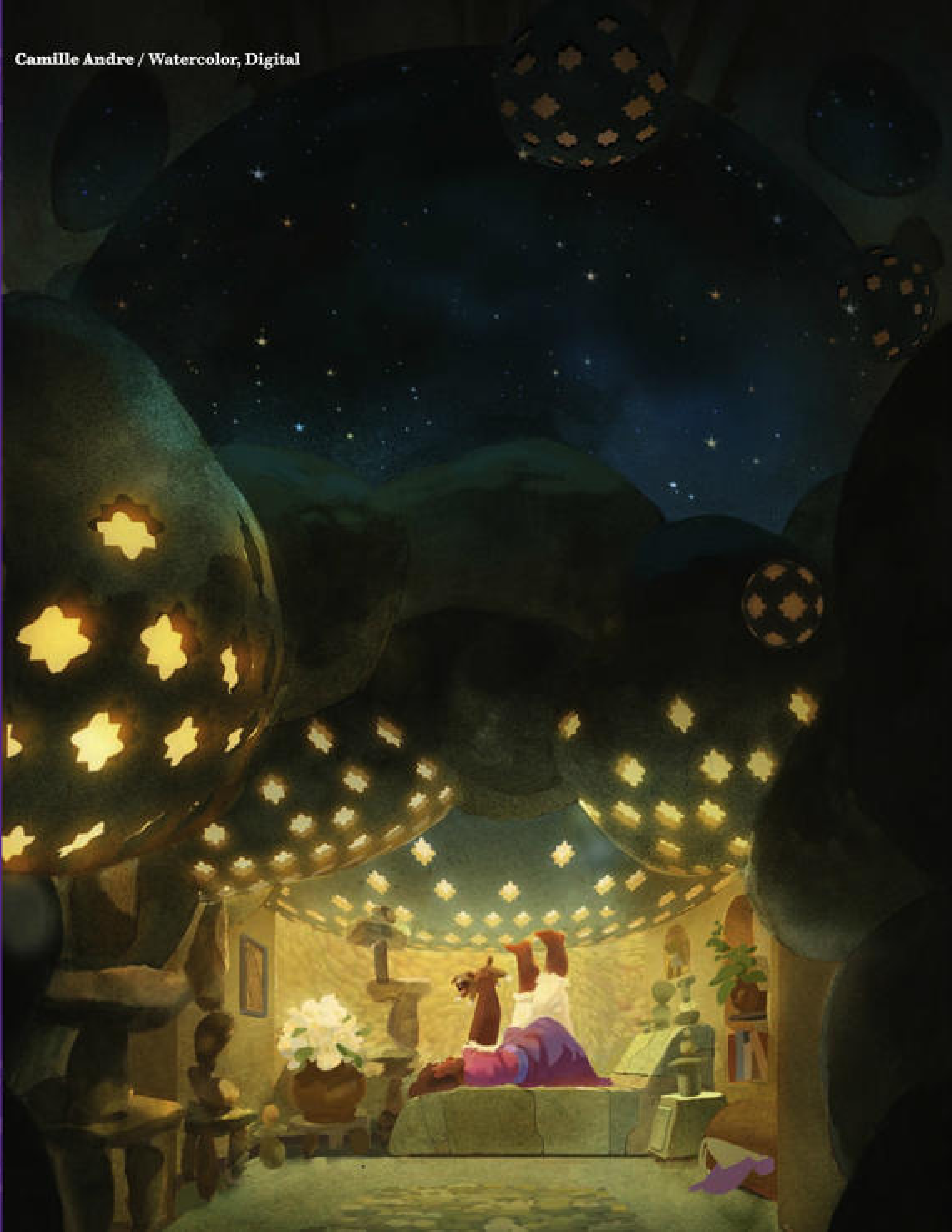
Matthias Lechner / Digital

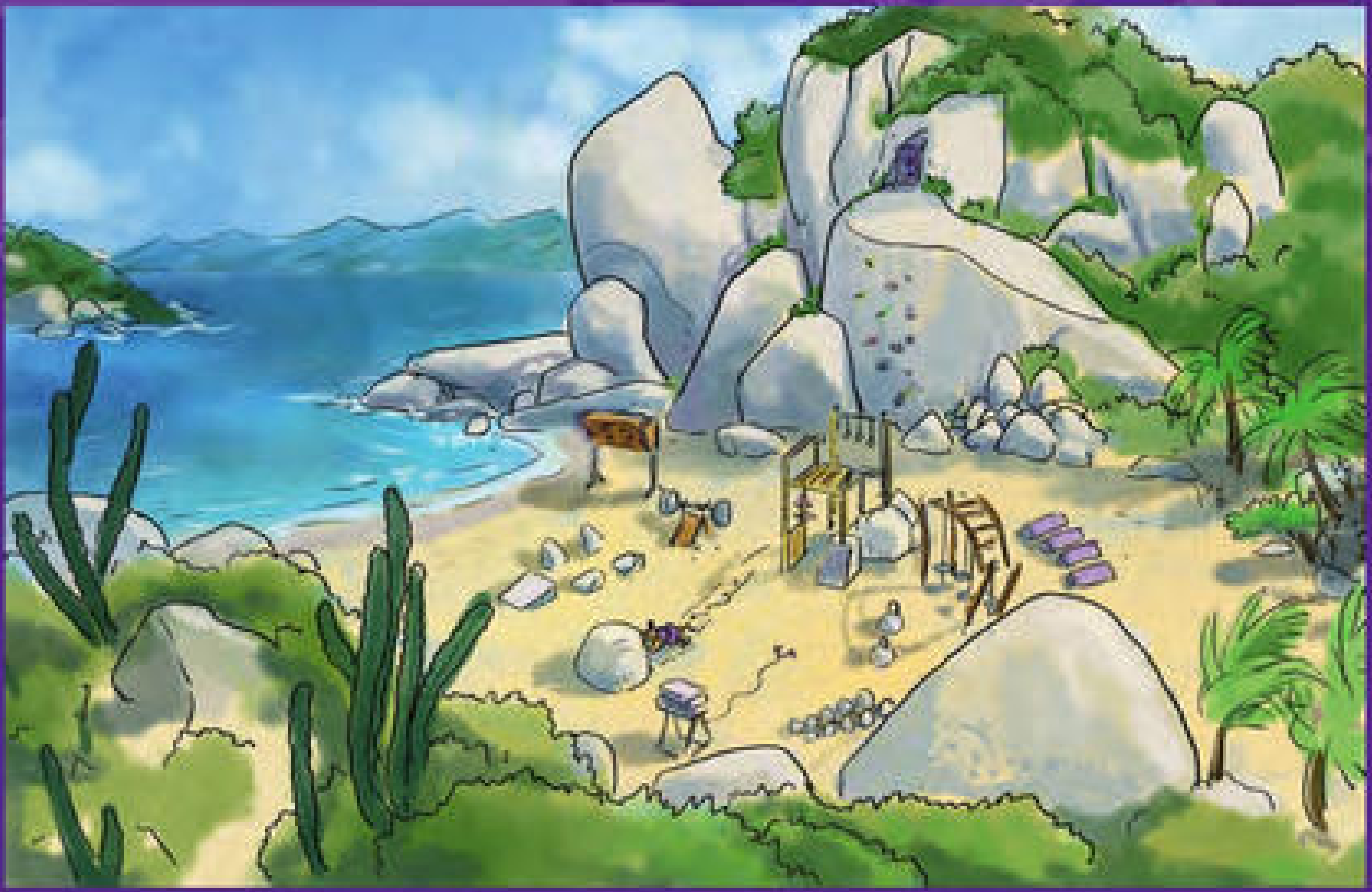


Scott Watanabe / Digital

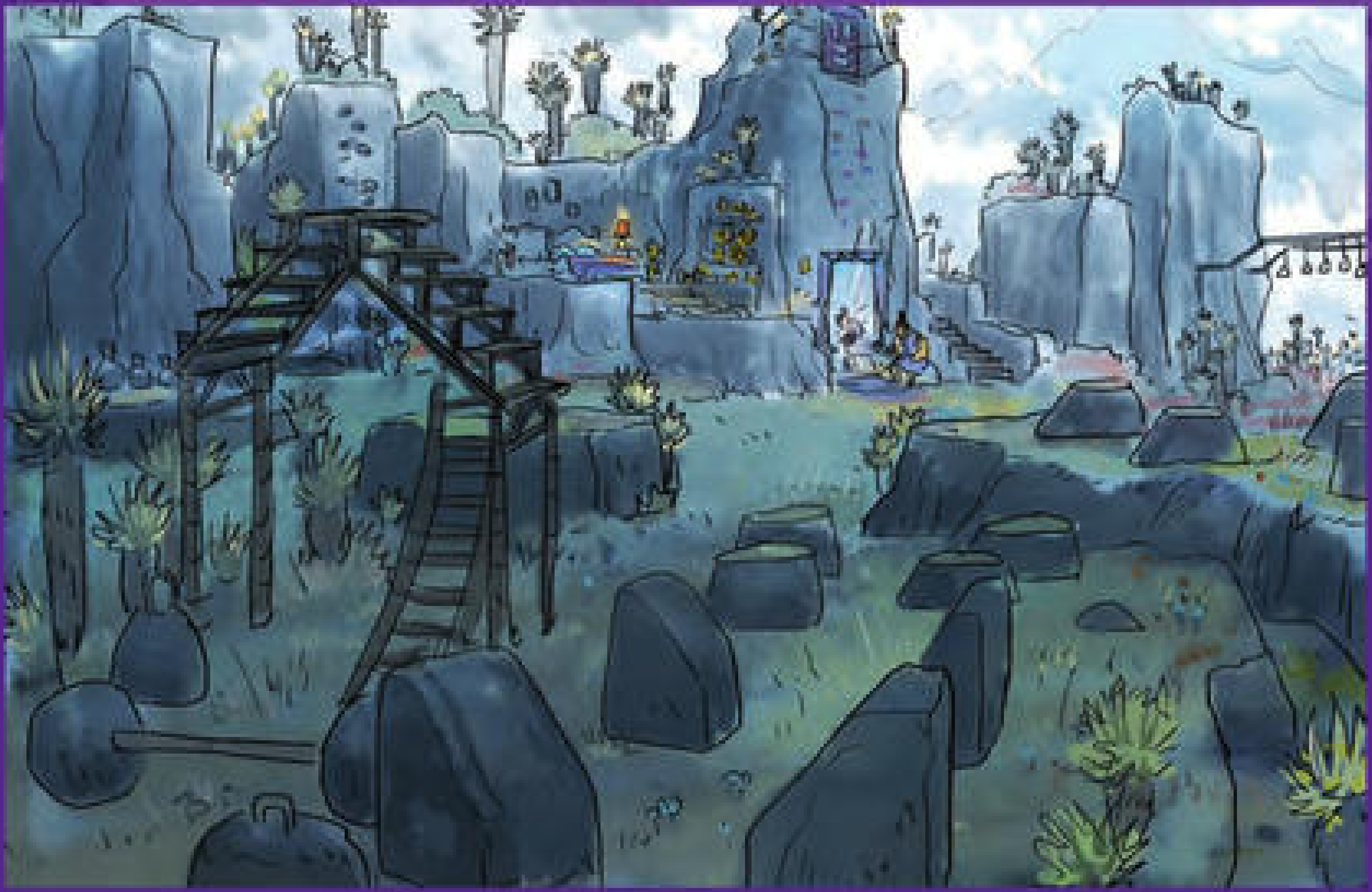
"We had many iterations of Luisa's room before it got cut completely from the film. At one point, Luisa had a very boring room, with everything made of stone to reflect that she had to be the responsible one. But she also had a secret exit to a hidden room that nobody knew about, with a theme park where she could just have fun like a little kid."
—Ian Gooding, Production Designer

Camille Andre / Watercolor, Digital

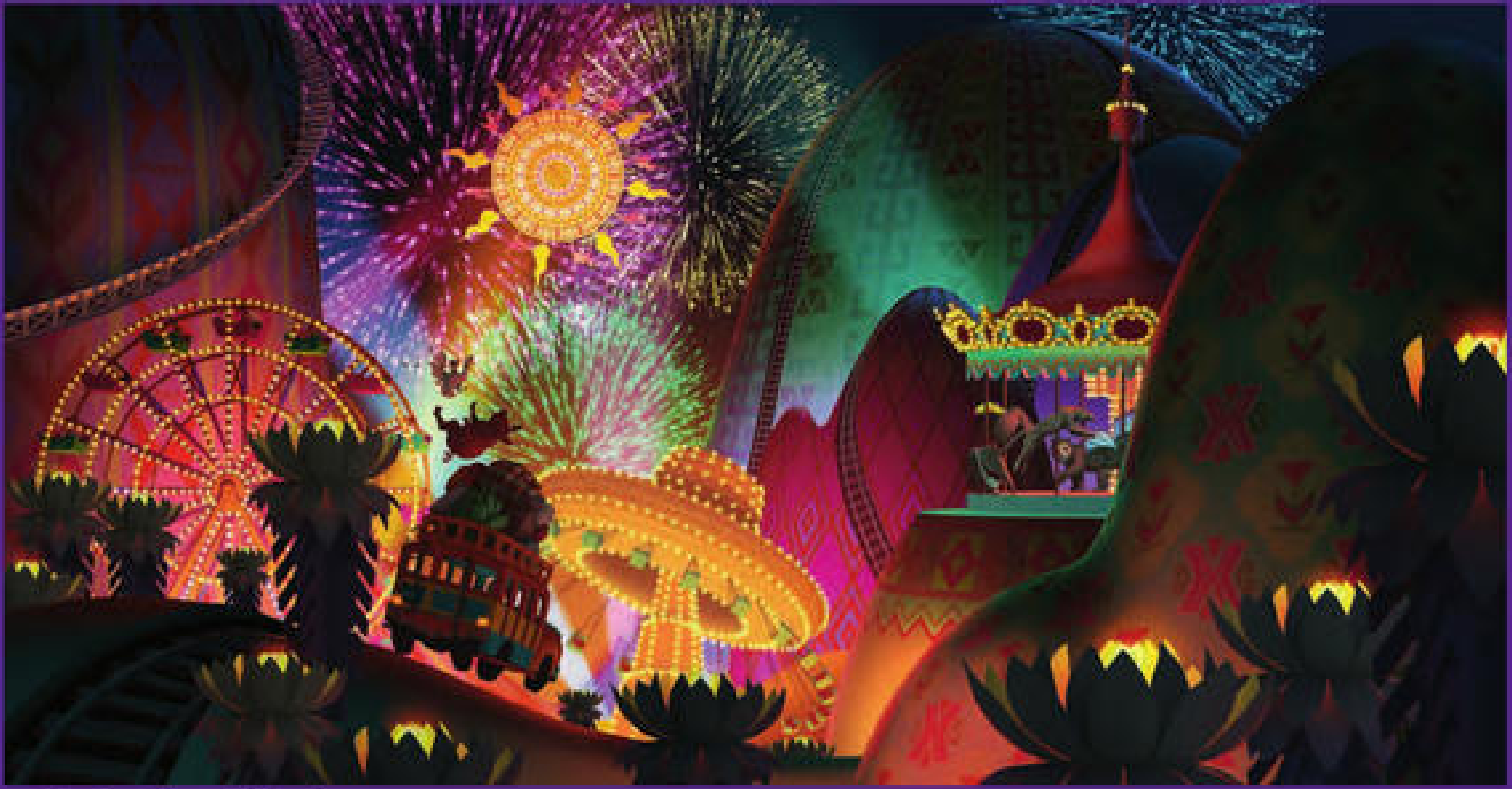




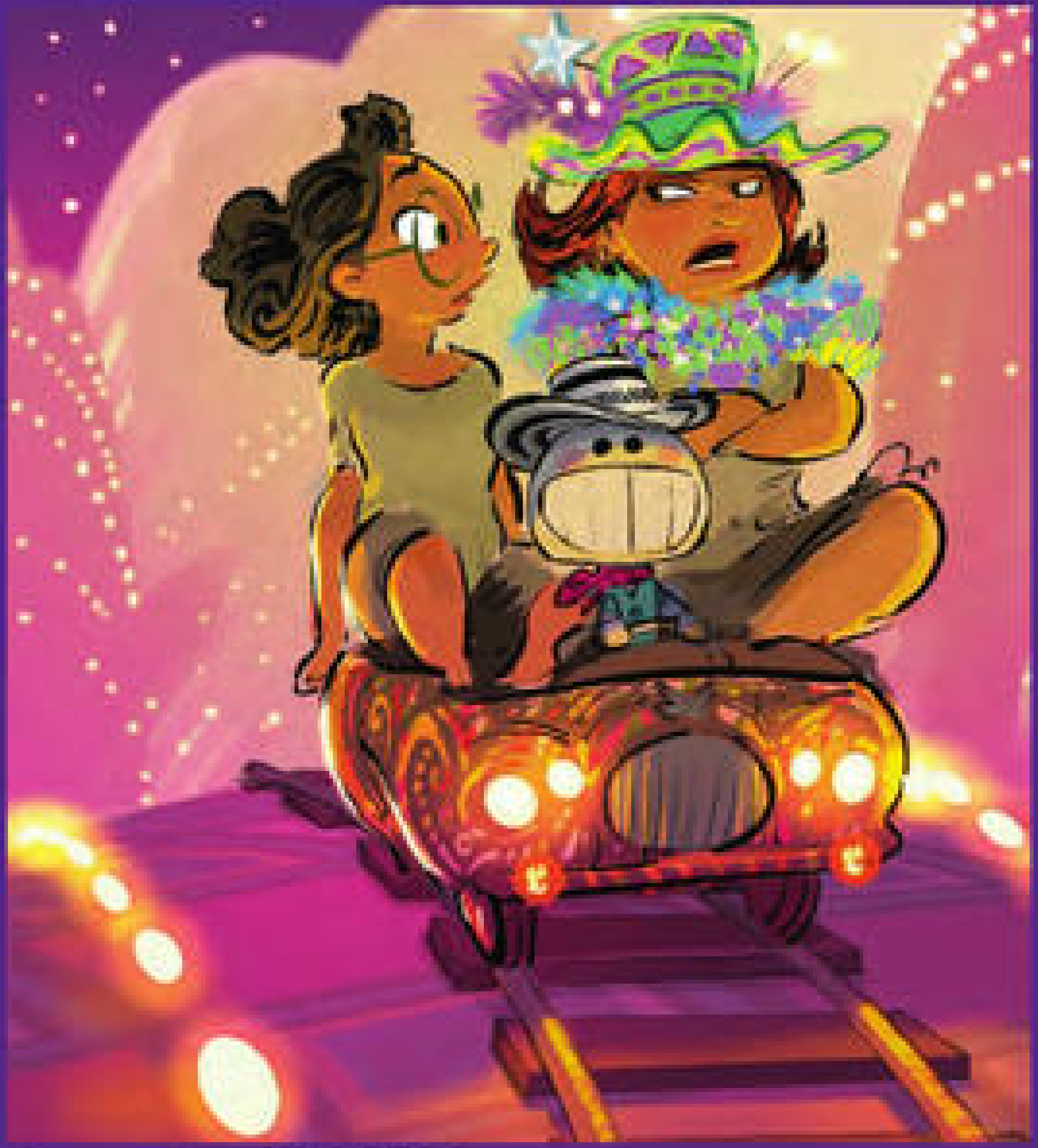
Scott Watanabe / Digital



Scott Watanabe / Digital

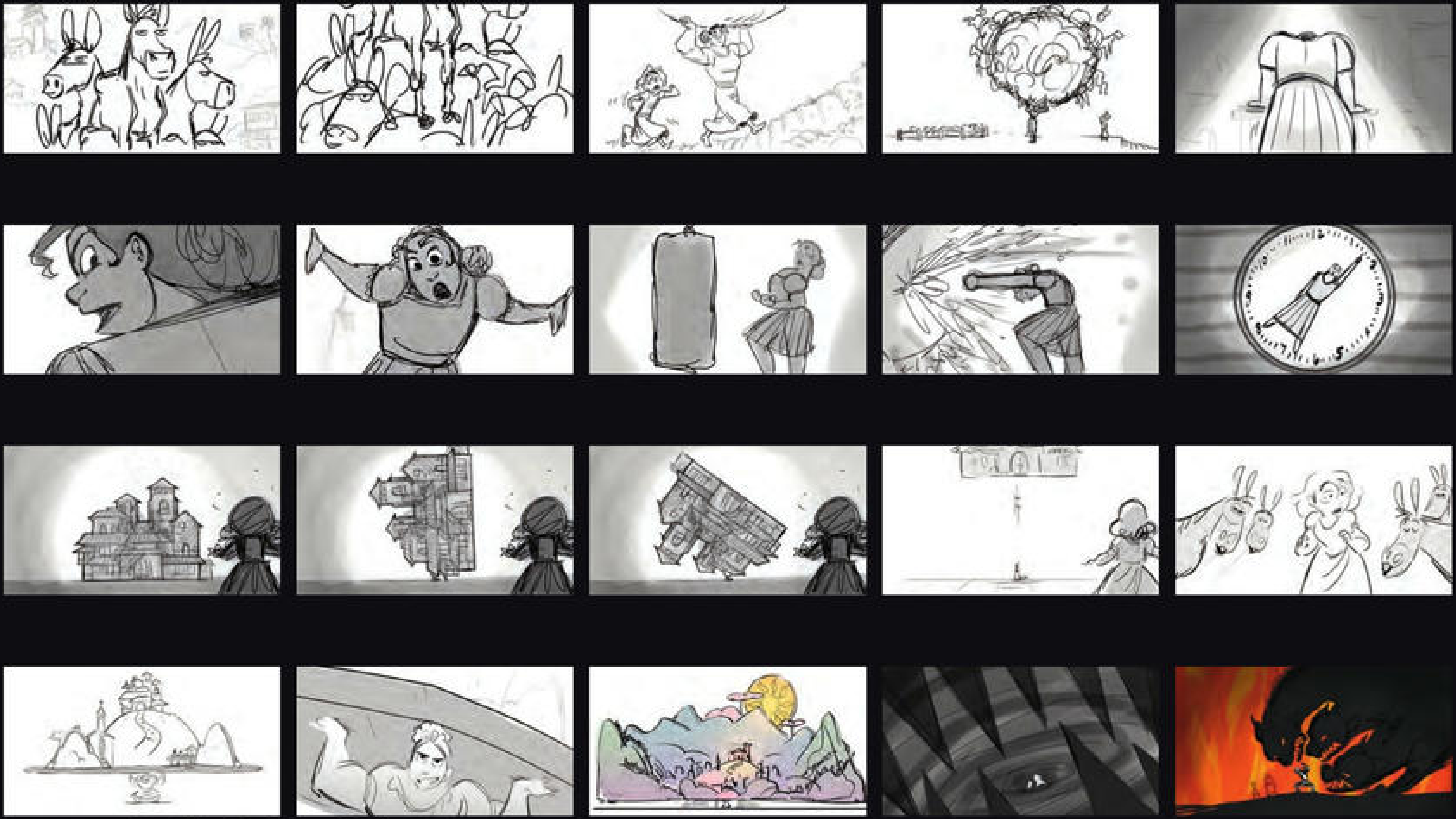


Ian Gooding / Digital

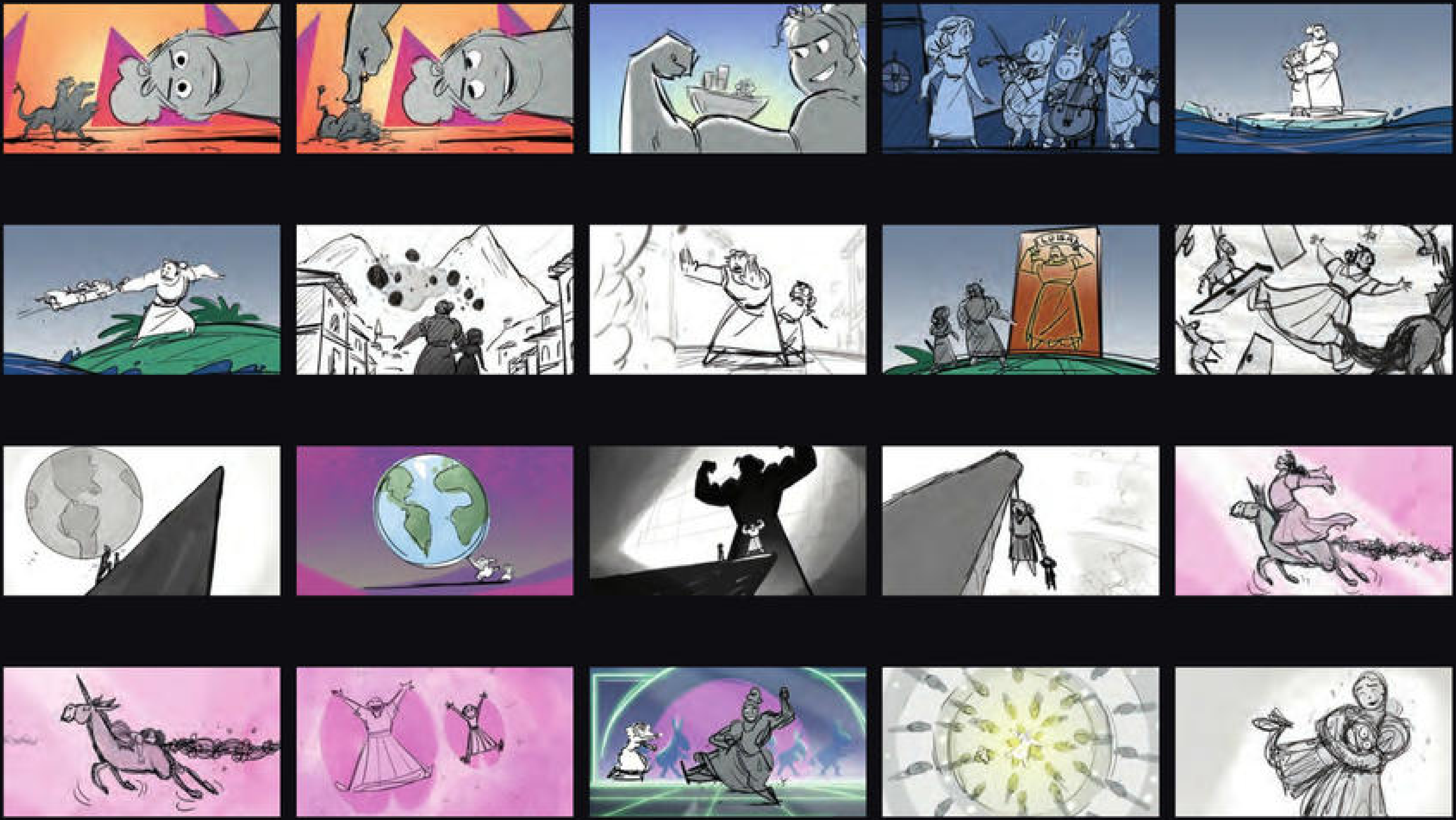


Byron Howard / Digital

Luisa's Song

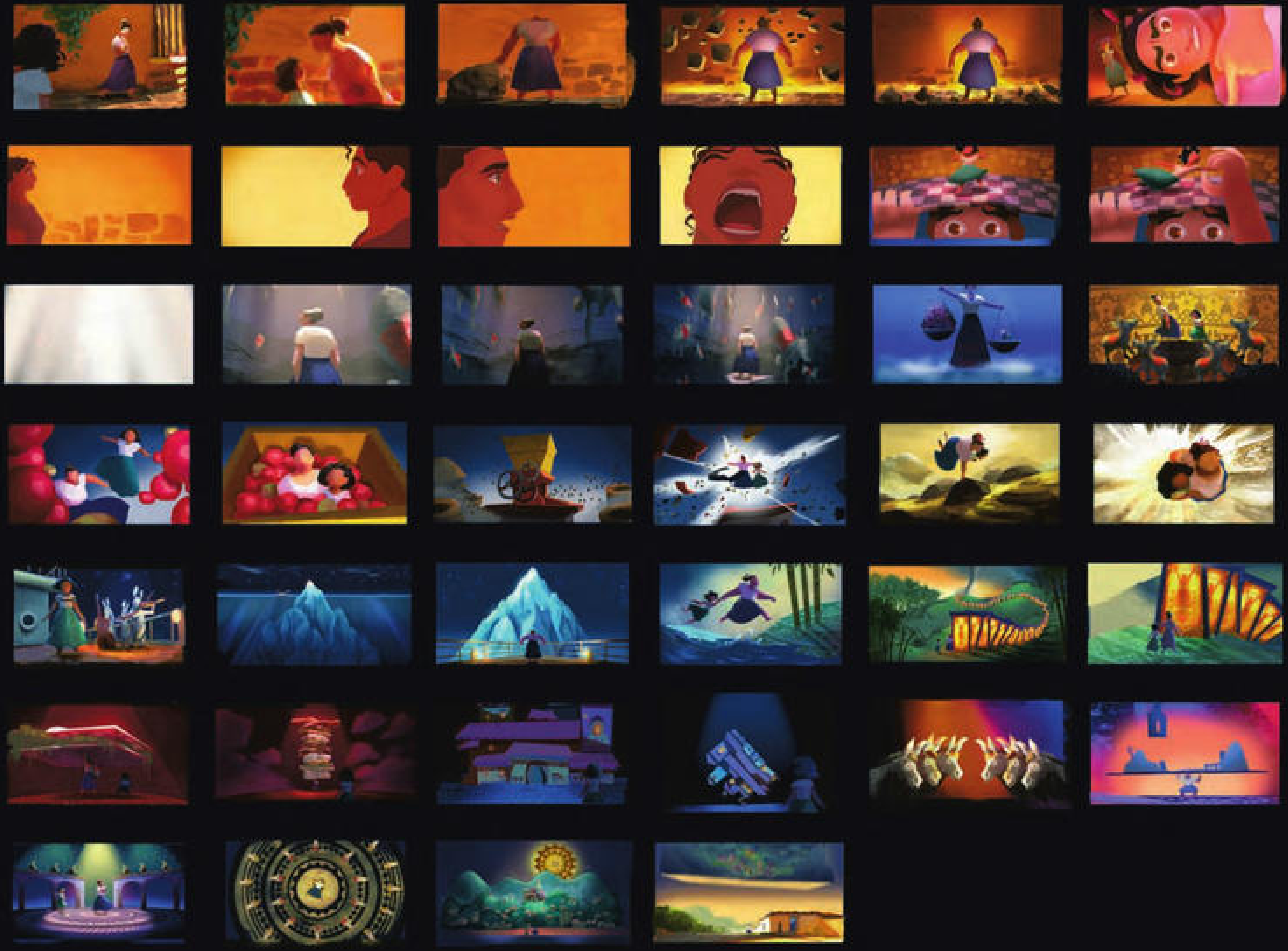


THIS SPREAD: Tom Ellery, Mark Kennedy, Lior Lev,
and **David VanTuyle** / Digital

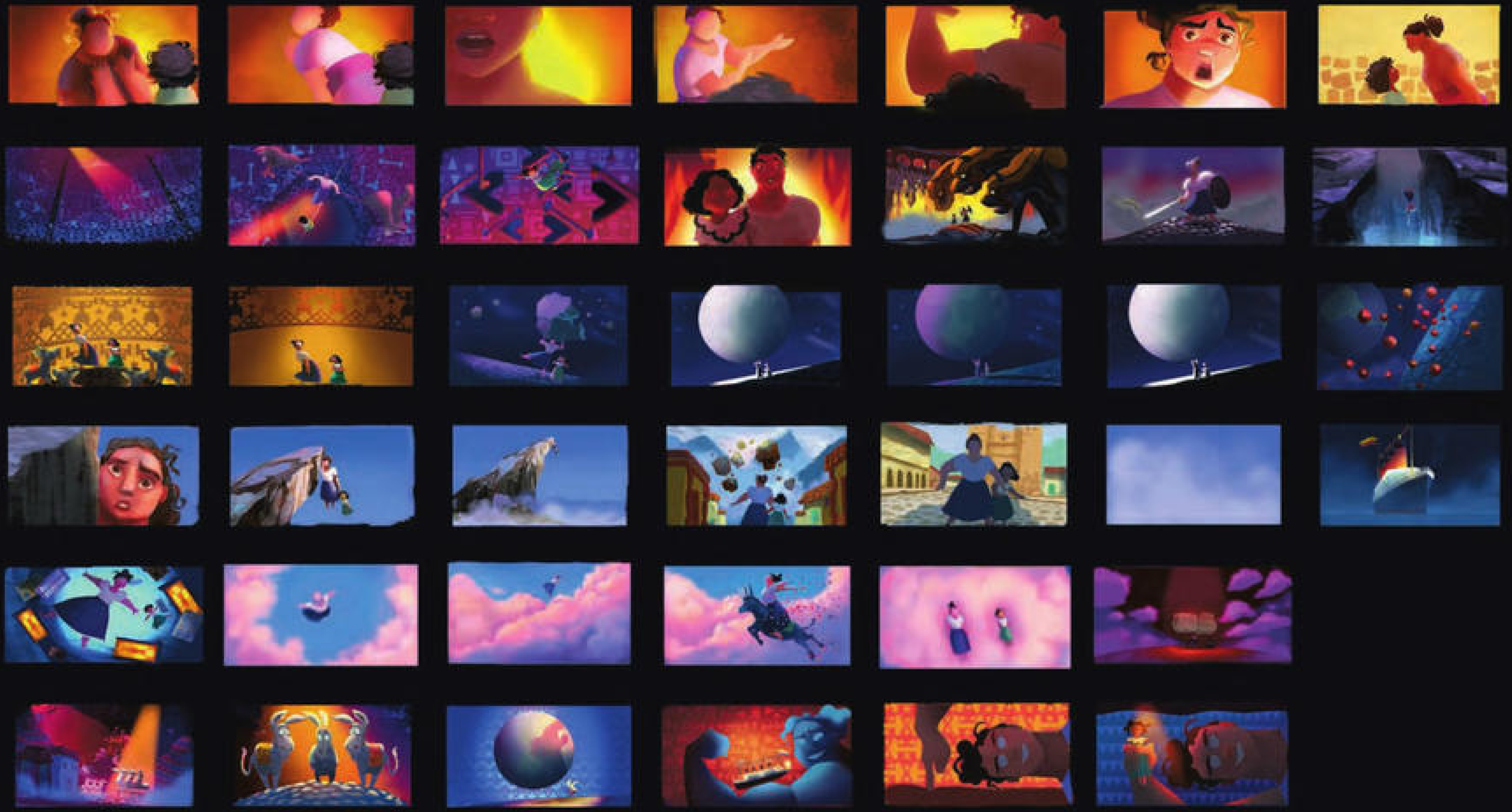


“In the first screening of *Encanto*, early in development, there was no song yet for this section. So instead of having a placeholder card that said ‘Insert song here,’ Jared had Luisa narrate the piece with this big, over-the-top dialogue and fun fantastical elements, and had me play with it visually. I knew it wasn’t going to be in the final version, but it helped set the fun tone that we ended up with.” —Tom Ellery, Story Artist

Luisa's Color Keys



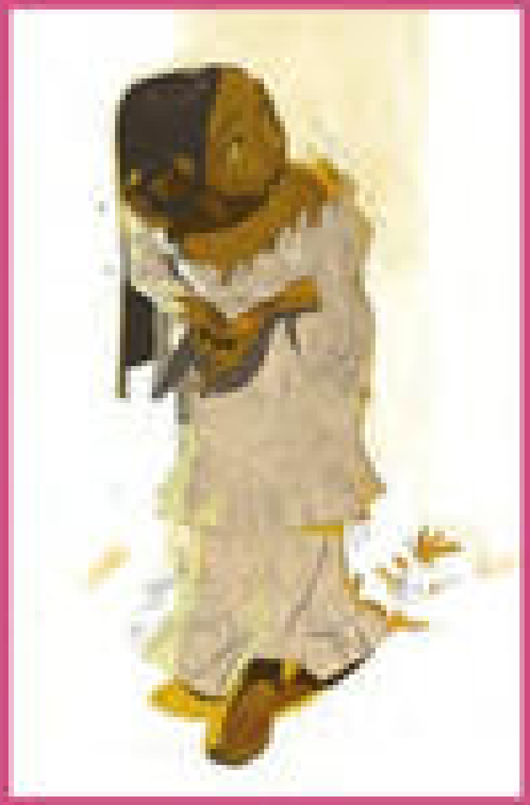
THIS SPREAD: **Lorelay Bové** / Digital



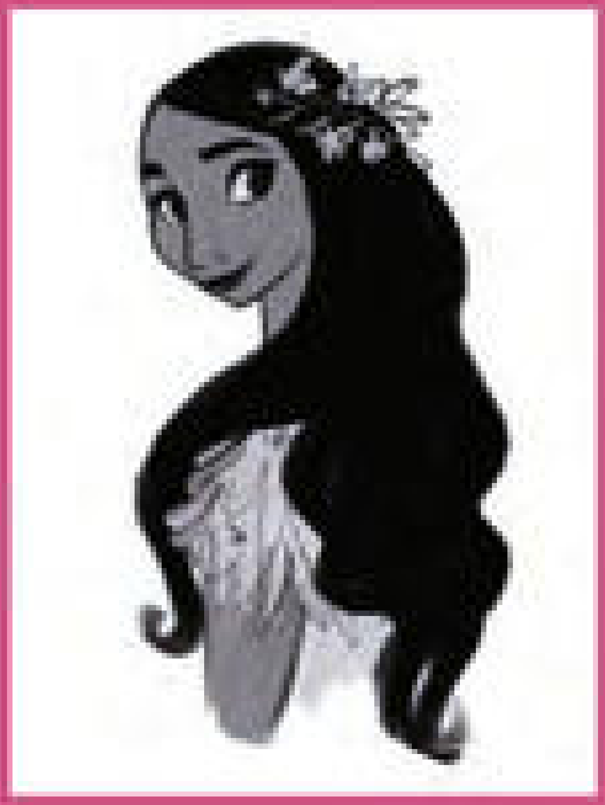
“For Luisa’s song, I had fun making it more abstract than the rest of the film. It is so simple in aesthetic that it is easier to reflect her emotions through colors. For example, yellow represents gold, which shows the facade of her toughness. You can see a hint of the colors of the Colombian flag in there as well.” —Lorelay Bové, Associate Production Designer

Isabela

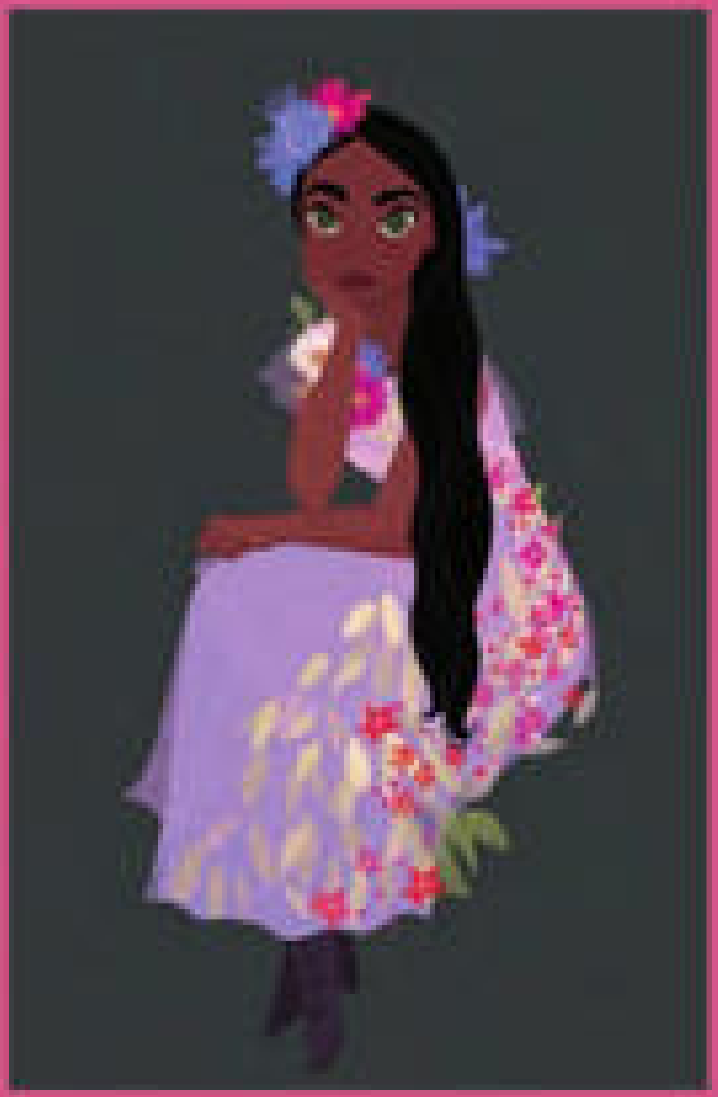
"I knew Isabela was my favorite character from my first day on the film, when they showed me the visual development art. She's not rejecting femininity, she's not rejecting her gender expression, her makeup, or her dress; she's just becoming more of it on her own terms instead of having someone else tell her what it should be. To have someone break free like that is so powerful and inspiring." —Samantha Vilfort, Story Artist



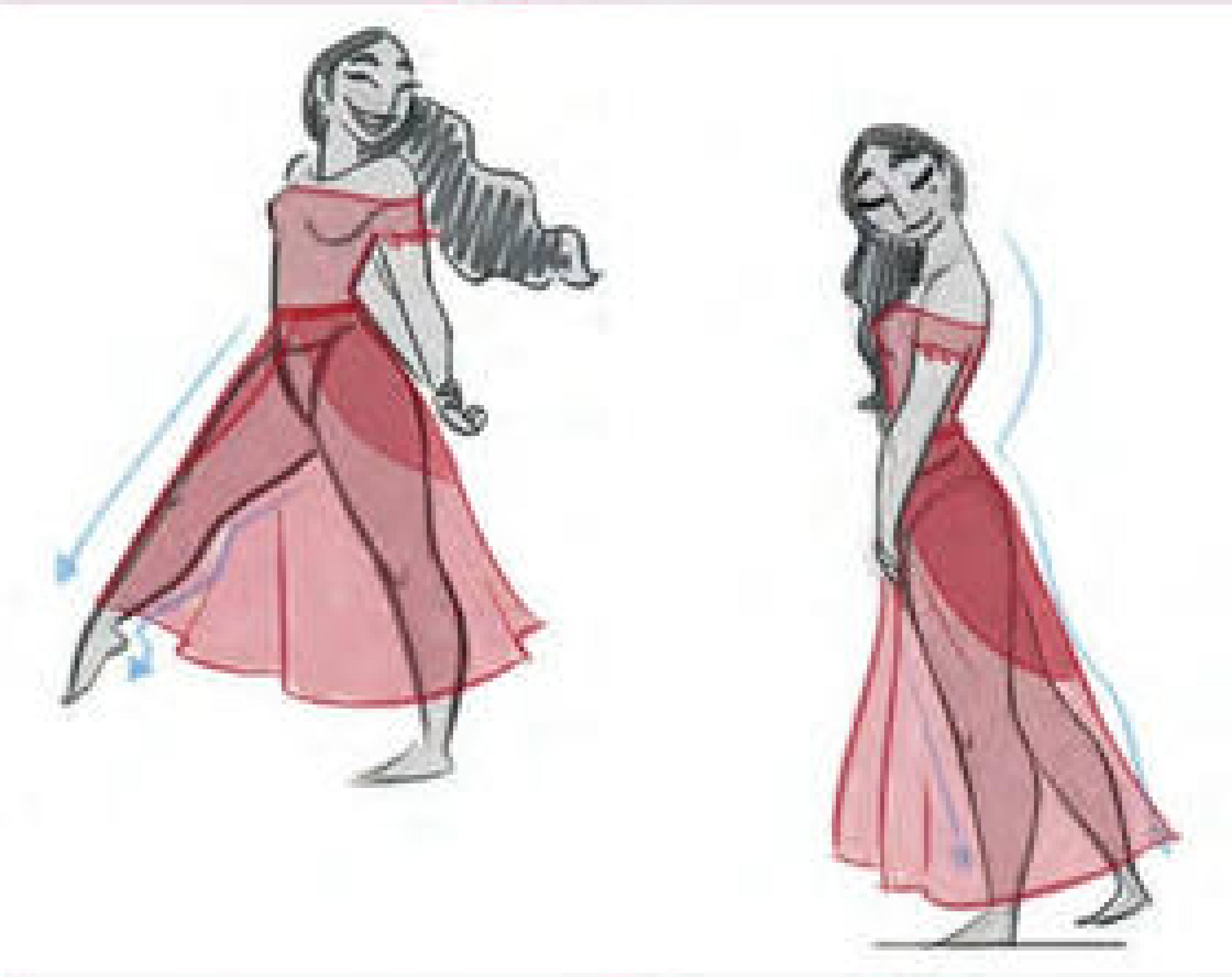
Zane Yarbrough / Digital



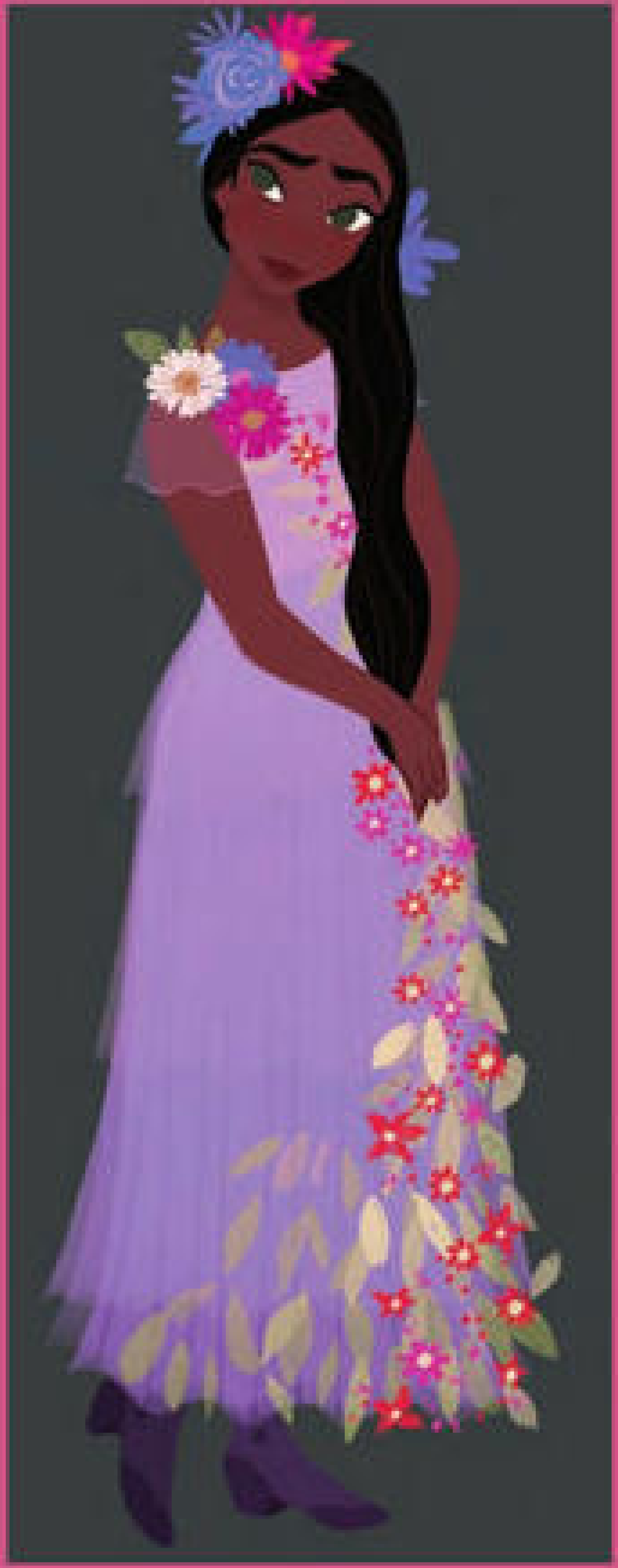
Meg Park / Digital



Lorelay Bové / Digital



Bill Schwab / Digital



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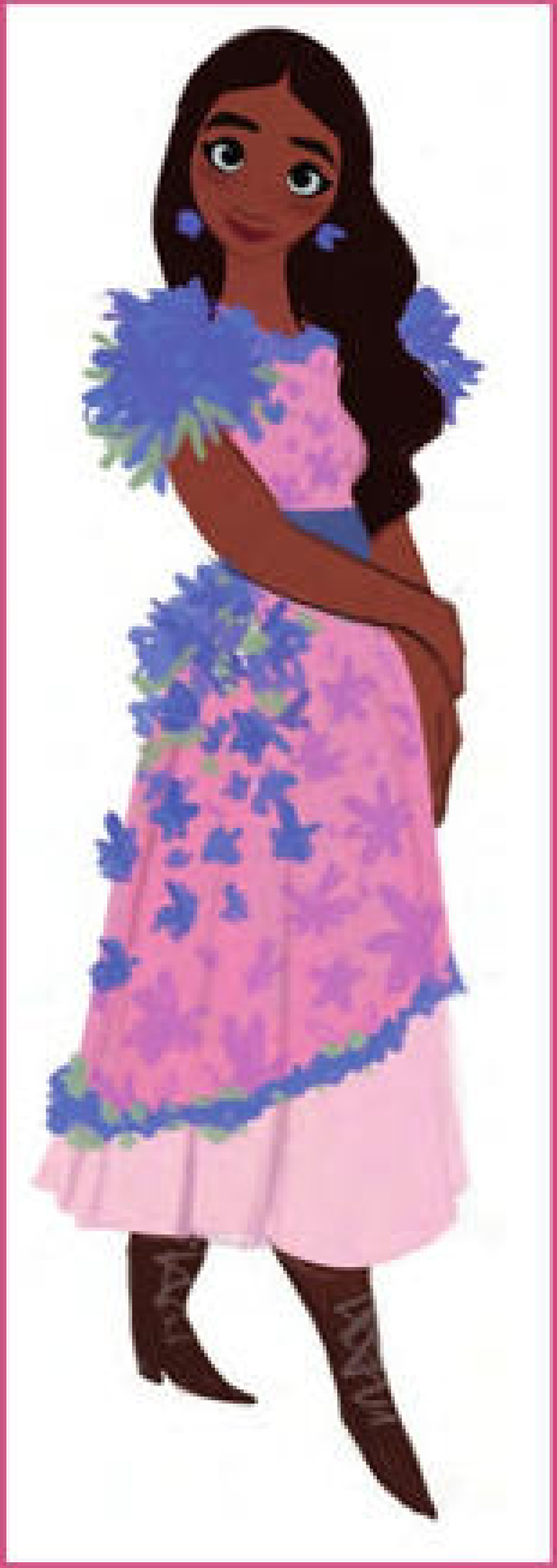
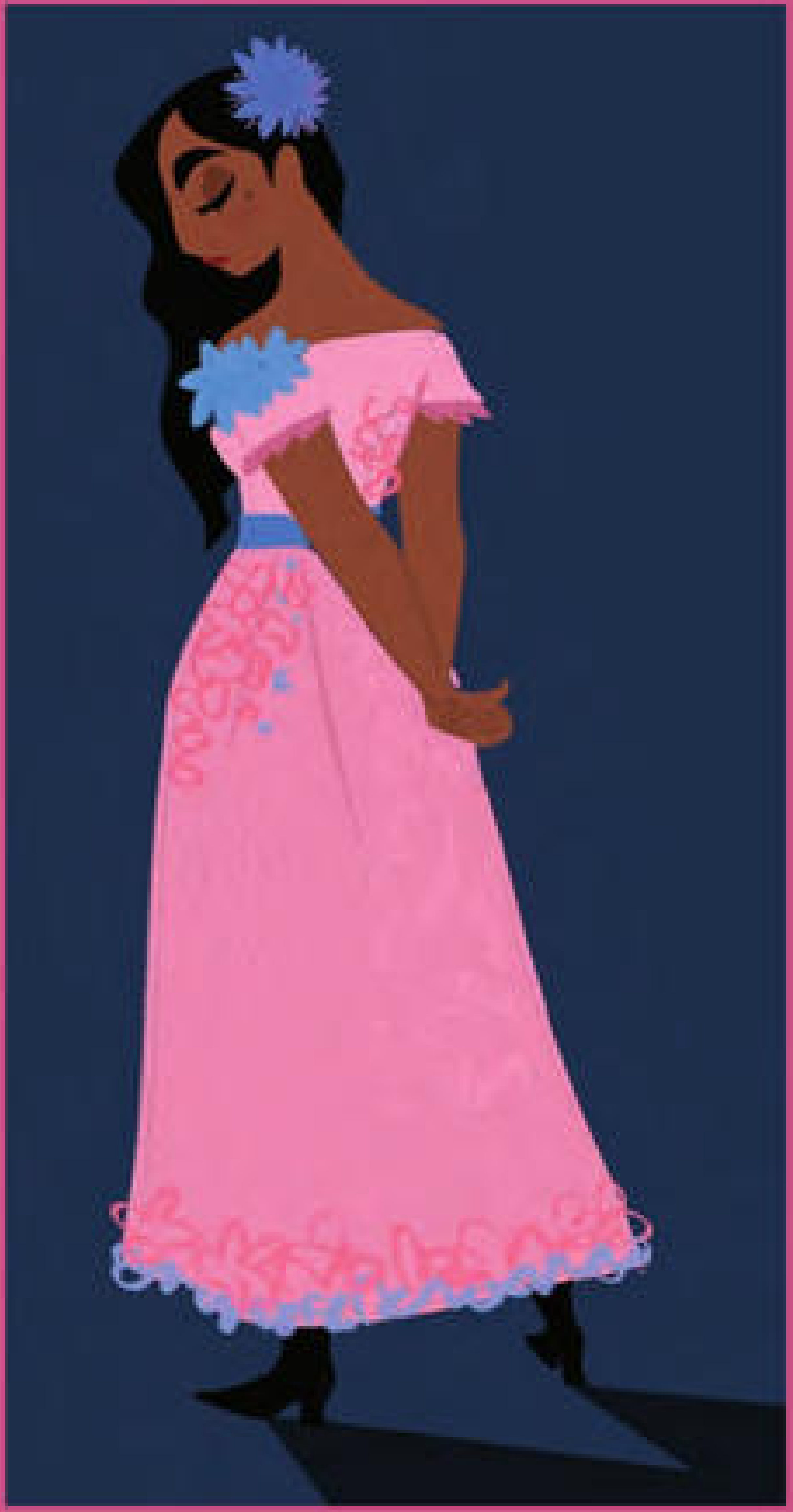
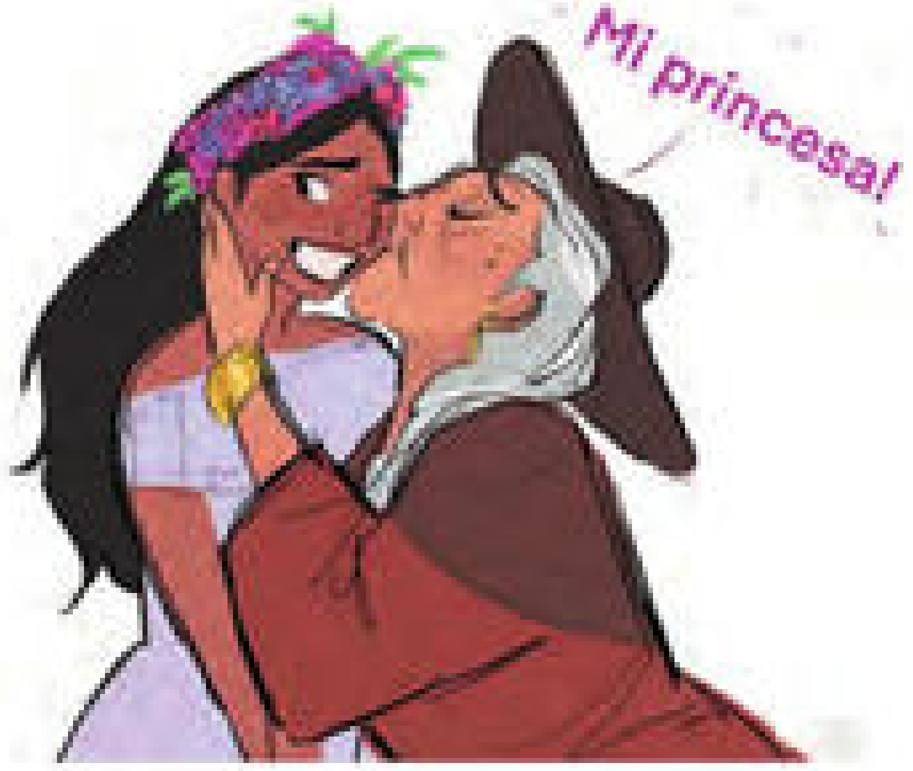


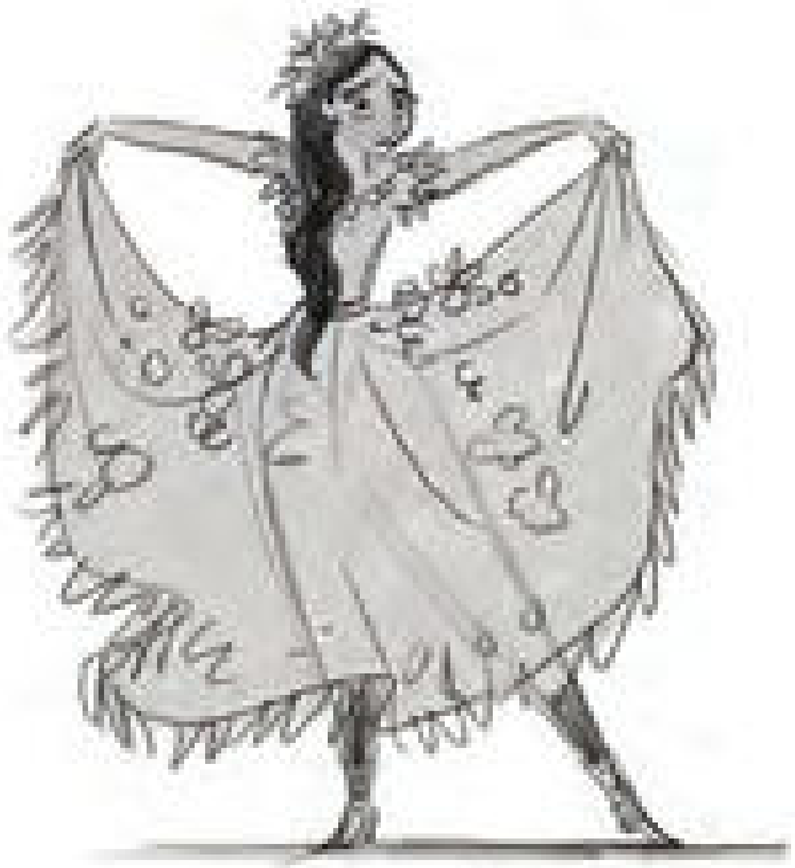
Meg Park / Digital



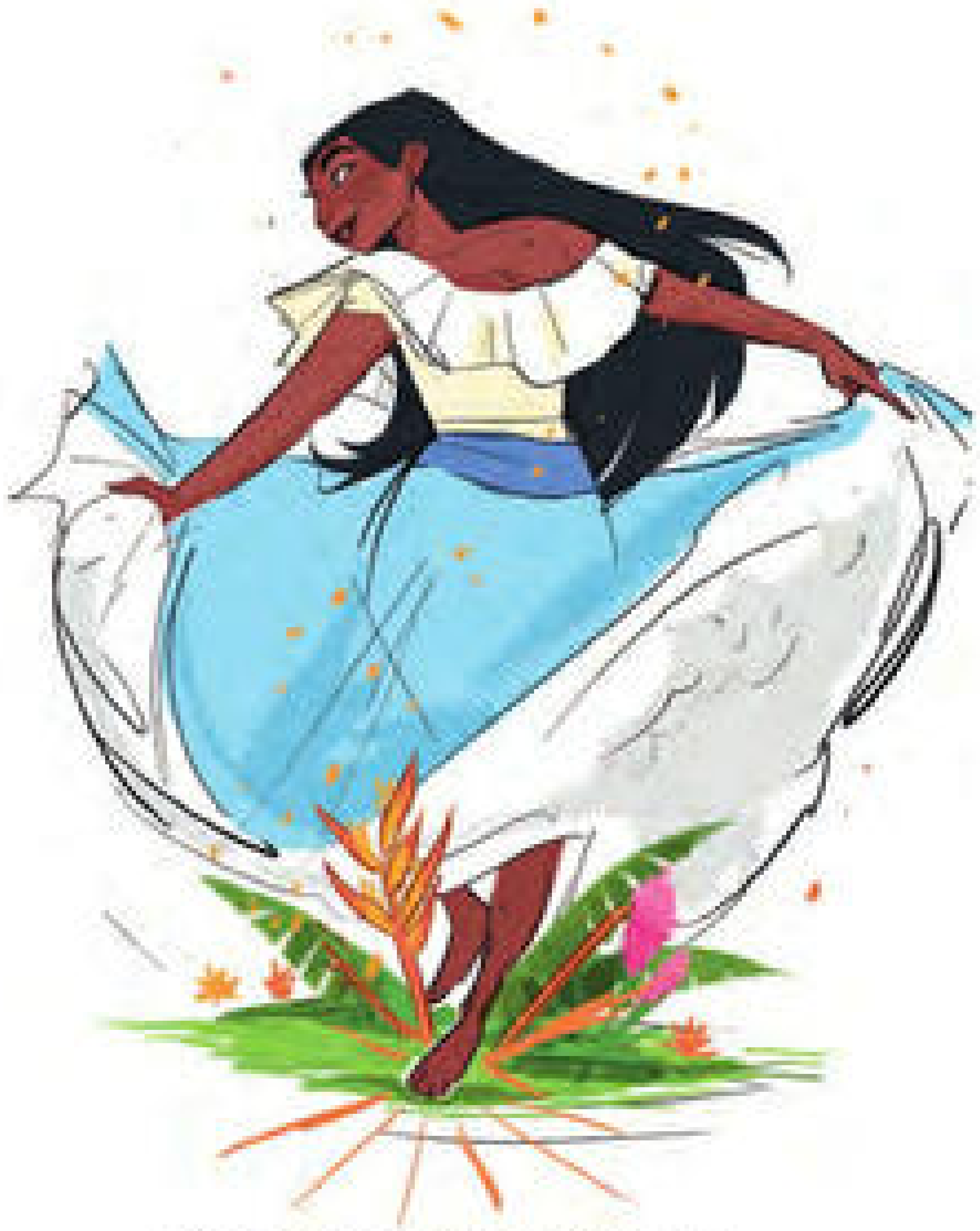
Bill Schwab / Digital


Mi princesa!

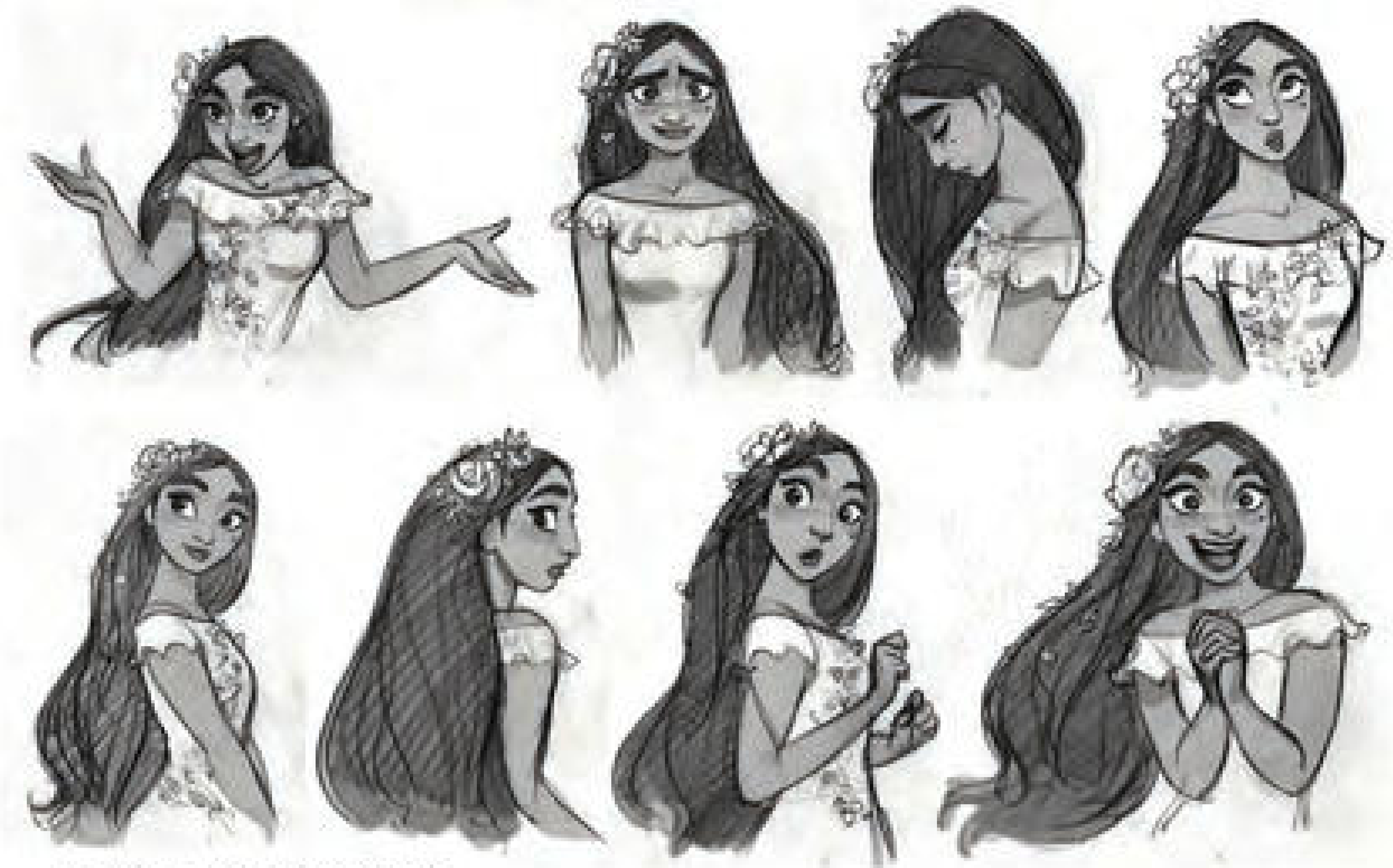
Samantha Vilfort / Digital



Lorelay Bové / Digital

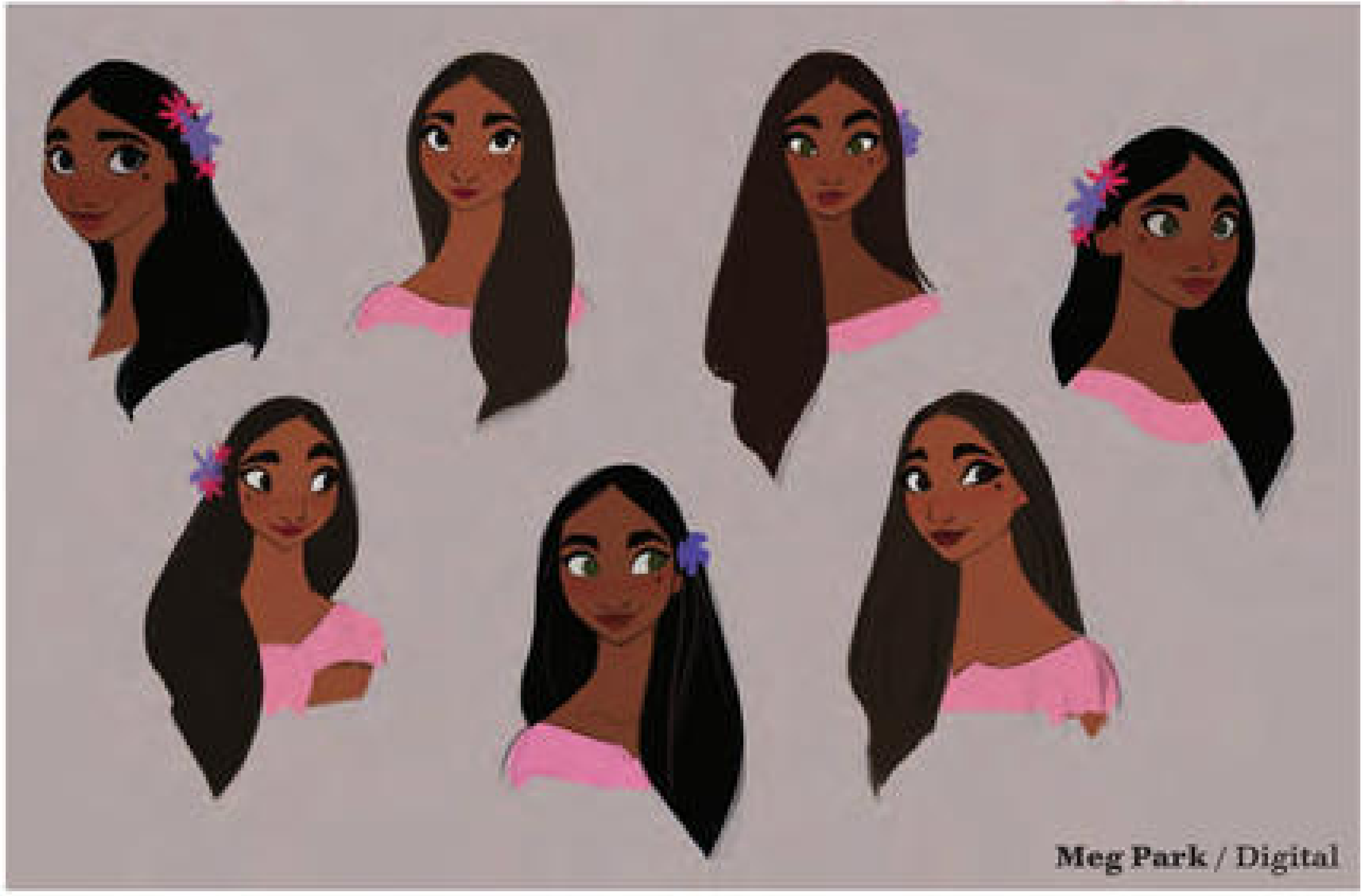


Samantha Vilfort / Digital



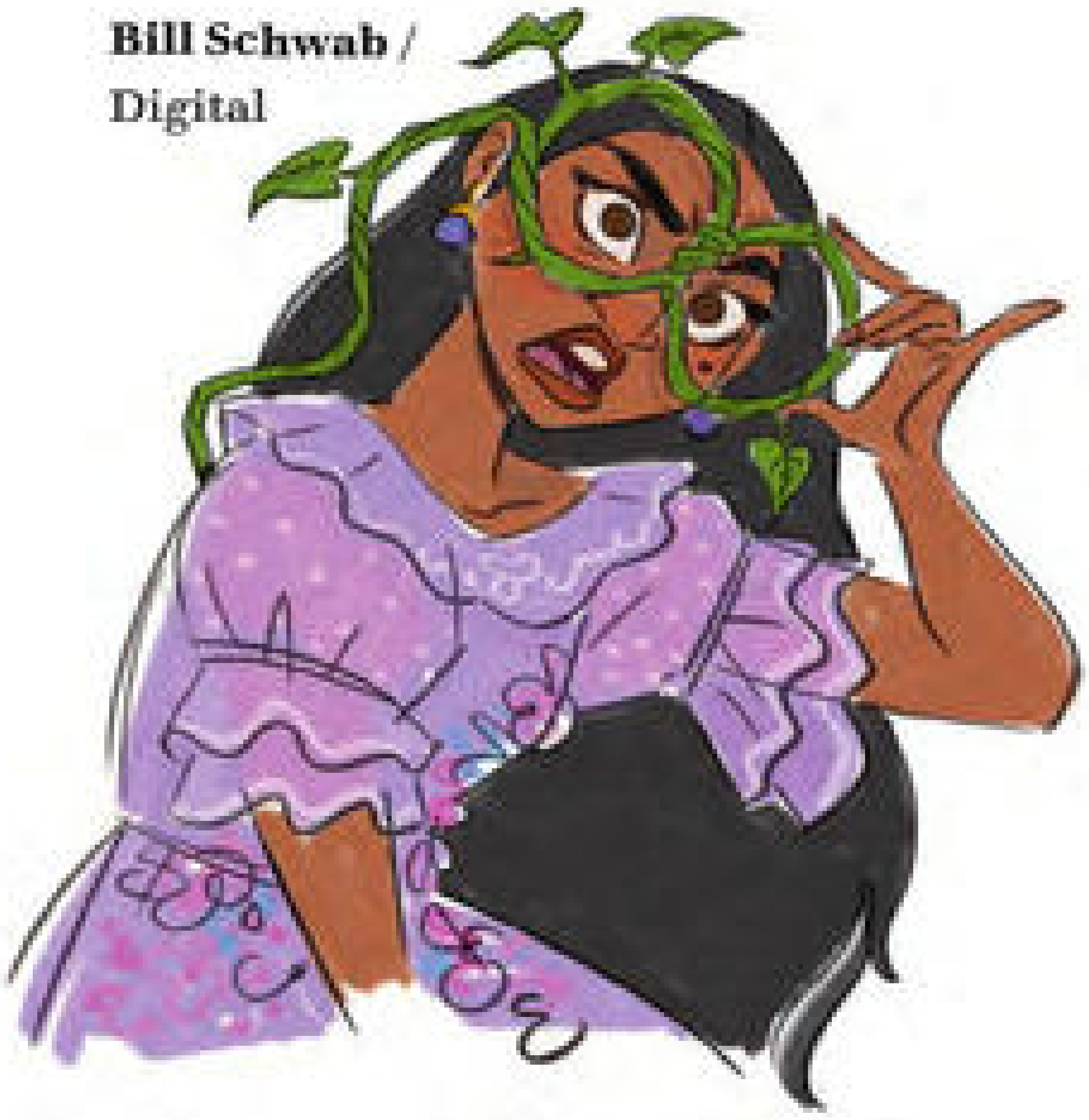
Jin Kim / Pencil, Digital

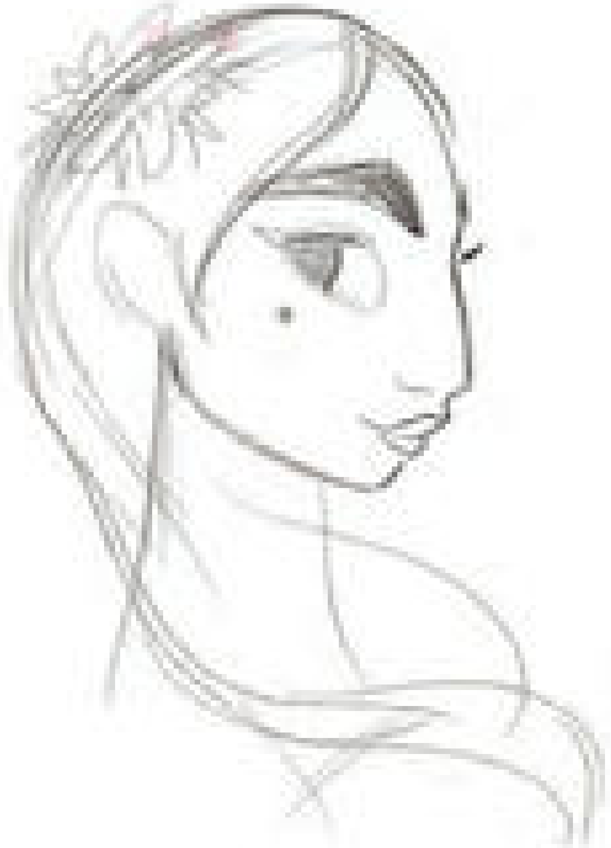
"She always had to look like this perfect golden child, but we wanted to incorporate this subtle undercurrent of anxiety at the same time, while she was trying so hard to portray the image of perfection for Abuela."
—Meg Park, Visual Development Artist



Meg Park / Digital

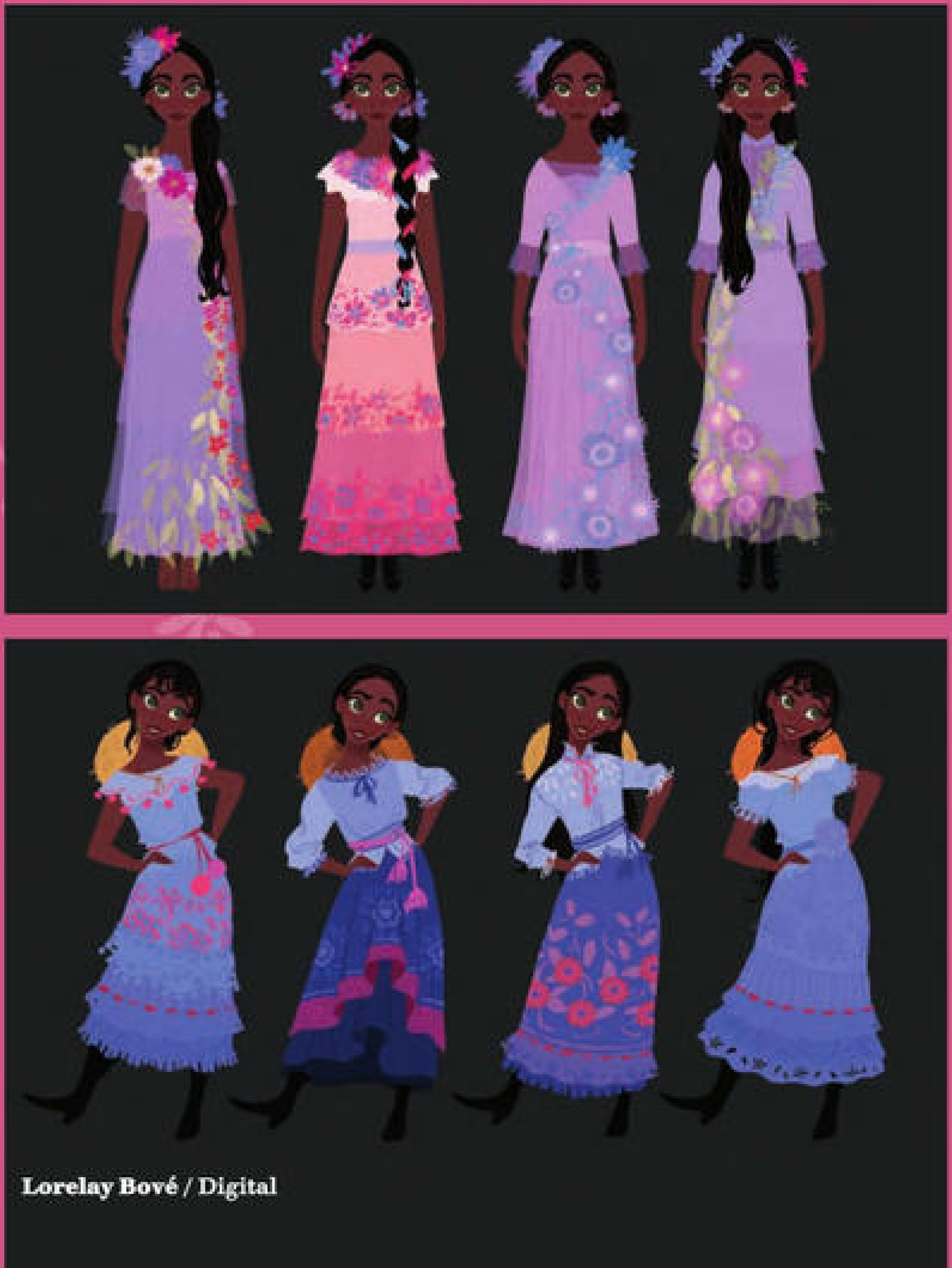
Bill Schwab / Digital



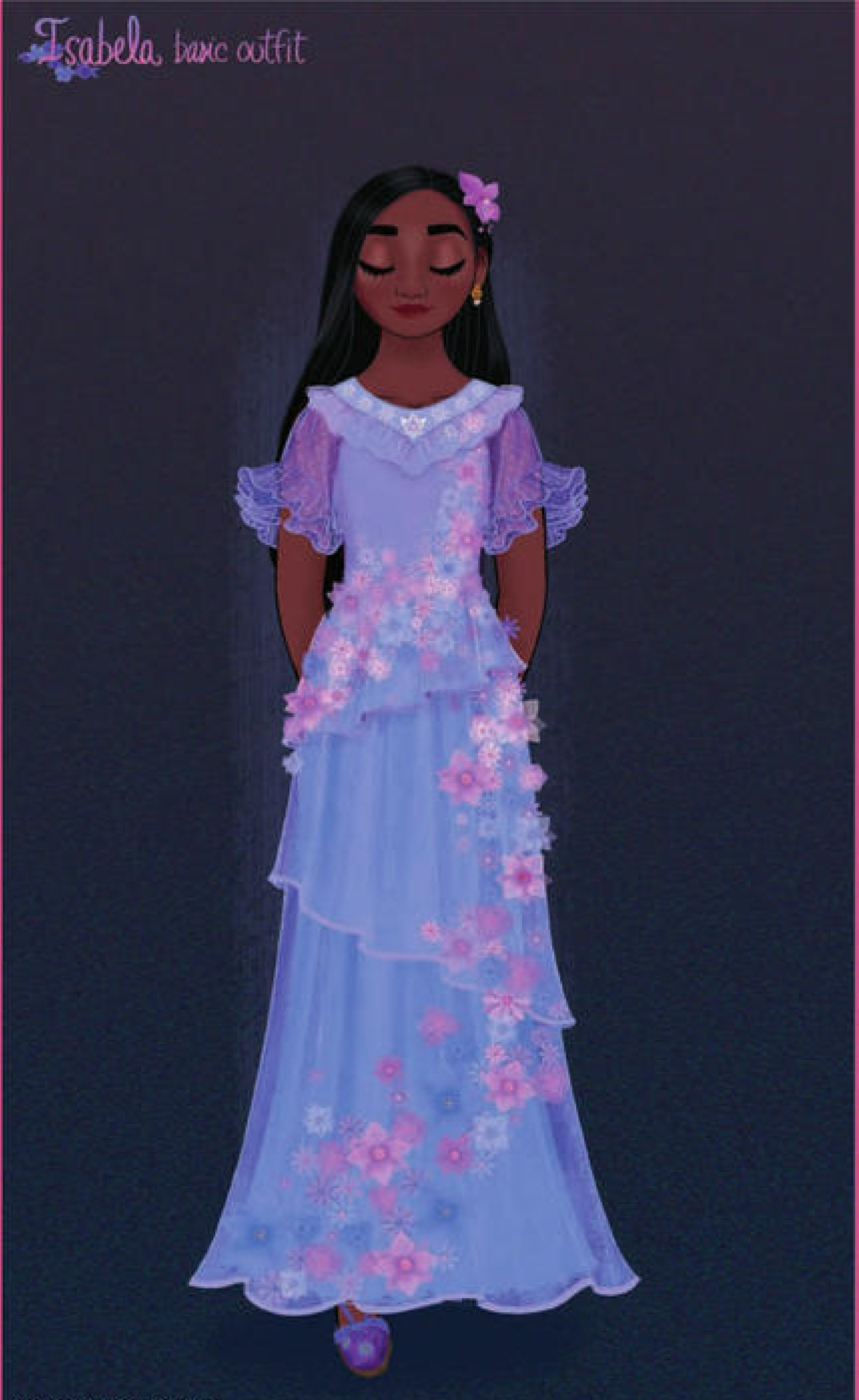


Bill Schwab / Digital

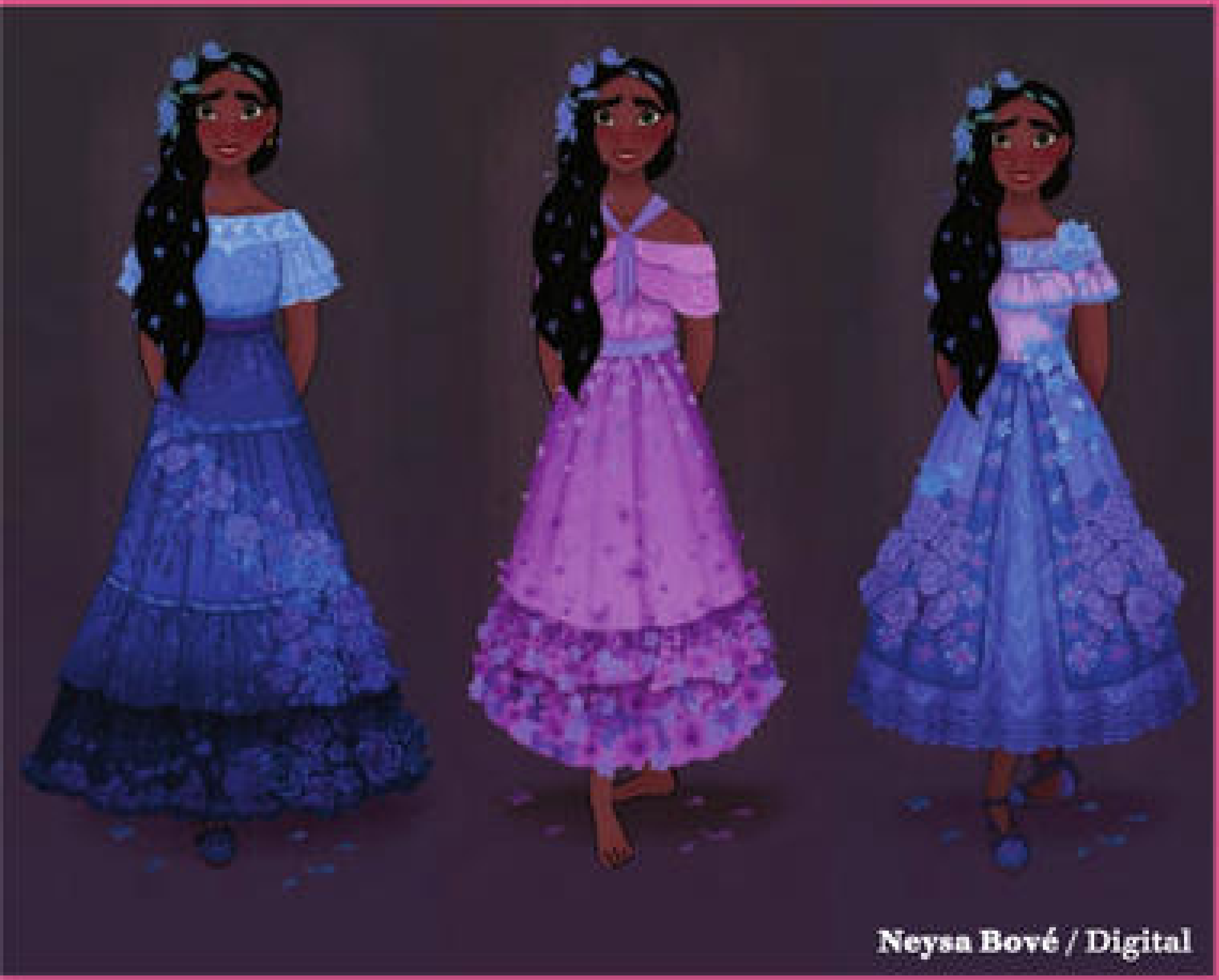
"Isabela is covered in flowers from head to toe. We chose the orchid embroidery around her neckline because it is the national flower of Colombia. She also wears a real orchid in her hair, and from the bust down she has all sorts of other Colombian flowers, like dahlias, made out of fabric. Everything is constructed in layers to look and feel like flower petals, inspired by her power." —Neysa Bové, Costume Design Lead



Lorelay Bové / Digital



Neysa Bové / Digital



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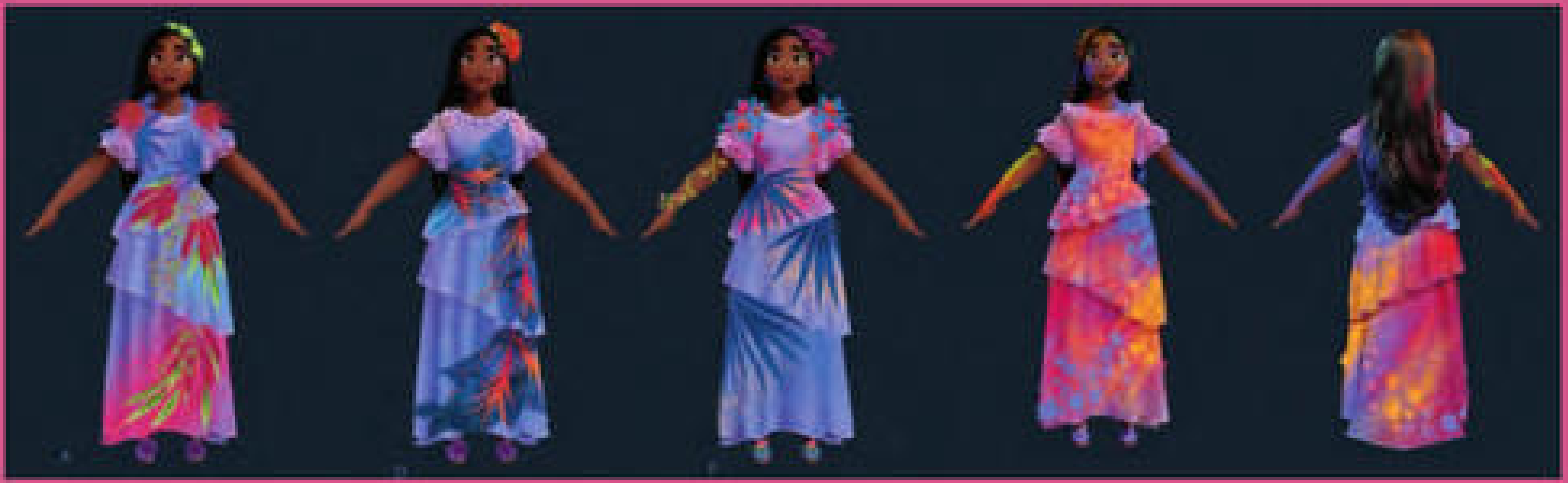
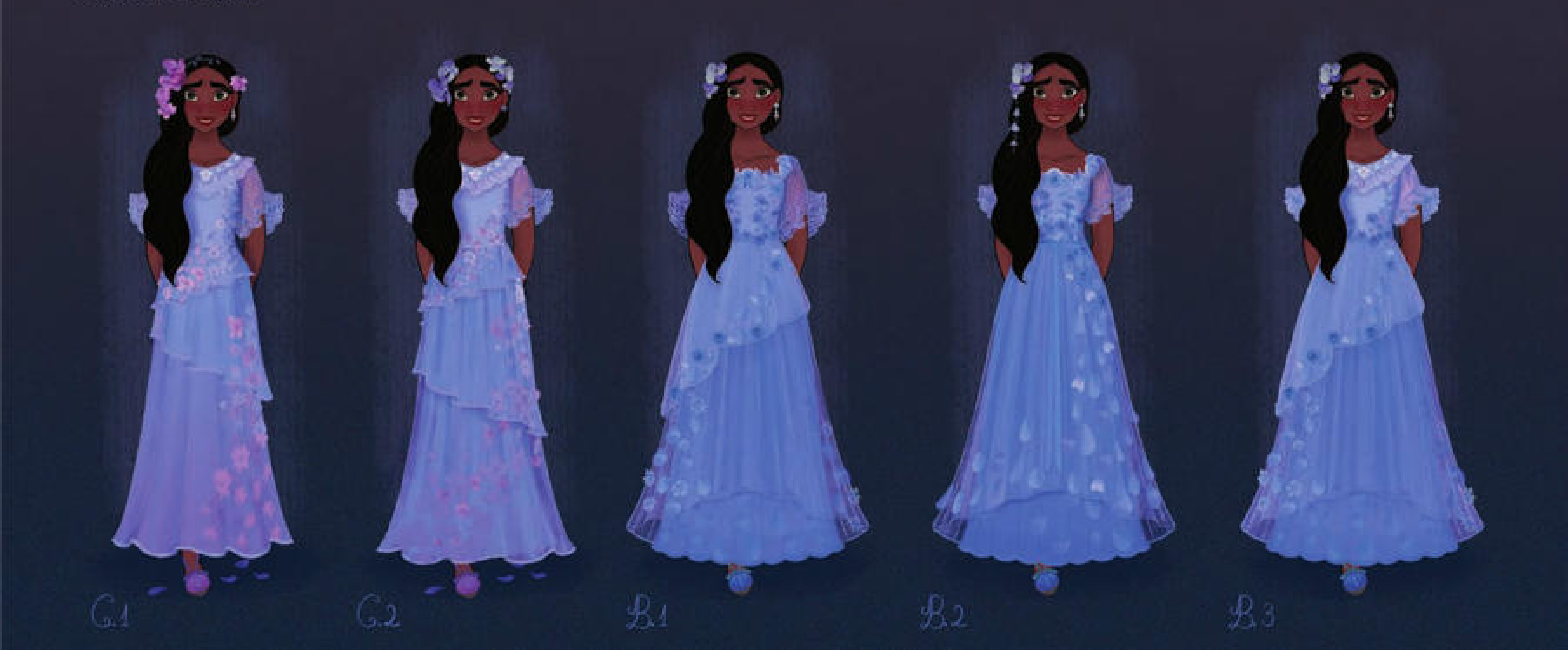


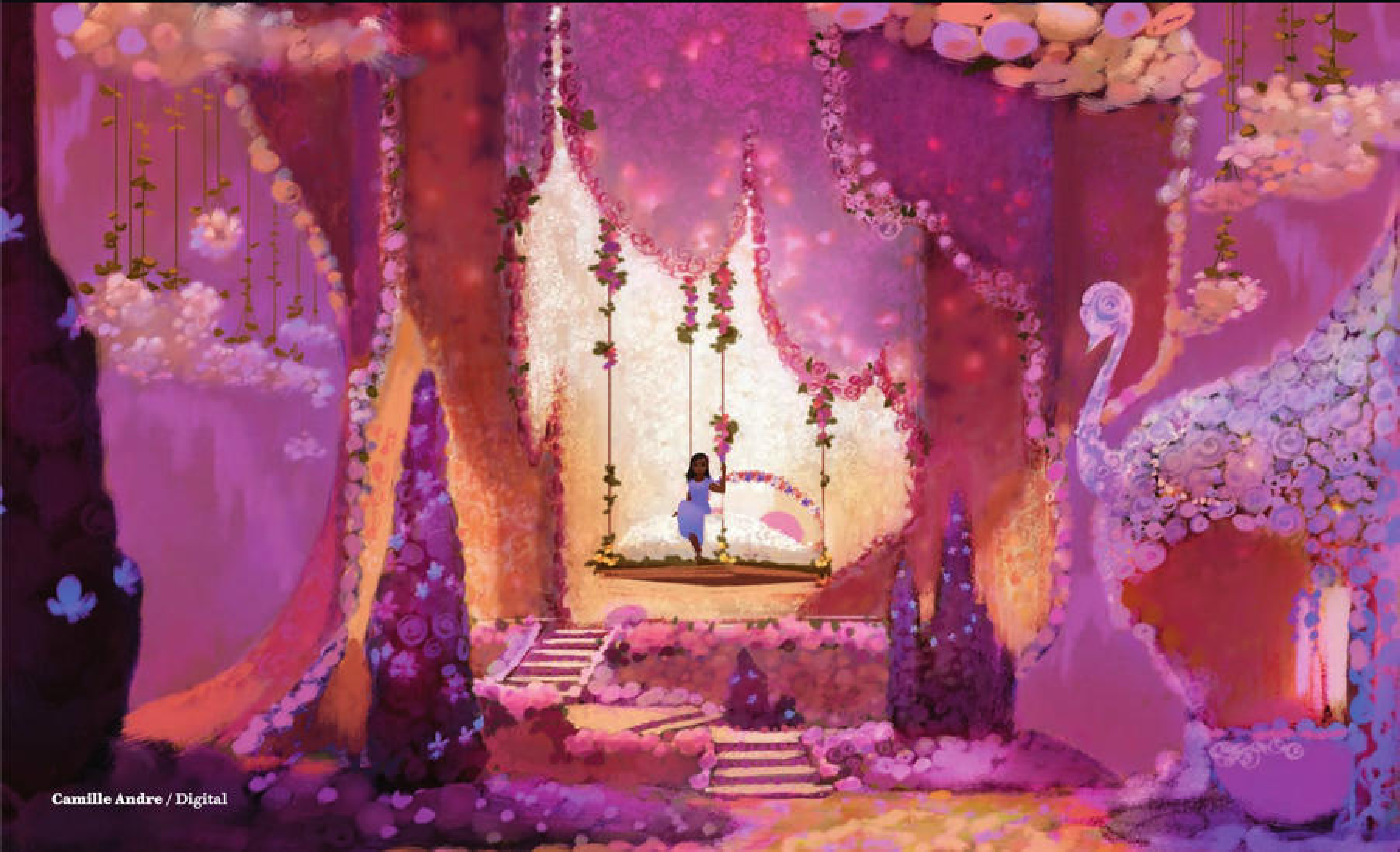
Lorelay Bové / Digital

> "Isabela's dress changes after her song. We explored many different iterations before landing on the final version in the film in which she is dressed in bolder colors, and we played with adding the flowers mentioned in the song to show her transformation."
>
> —Lorelay Bové, Associate Production Designer

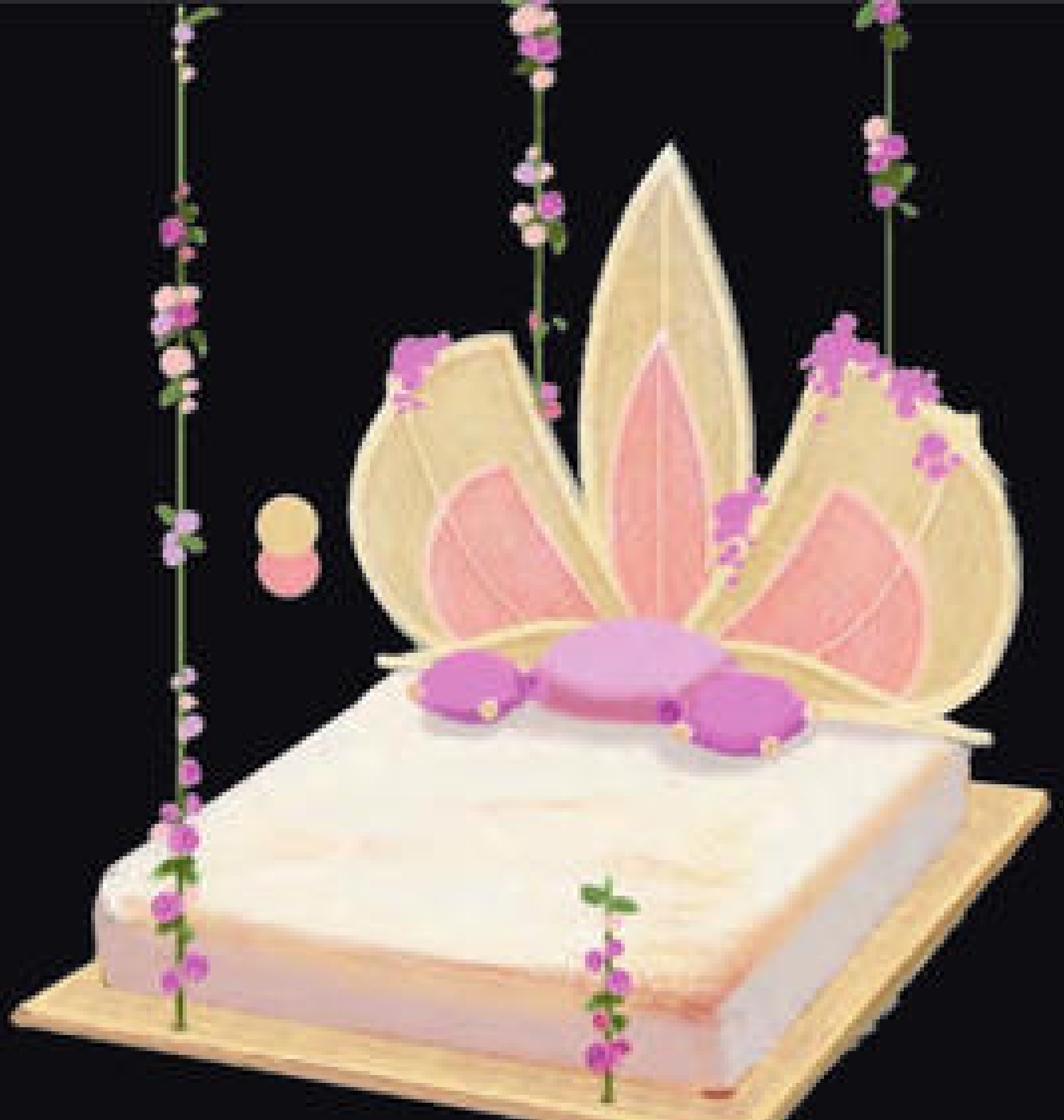
Neysa Bové / Digital



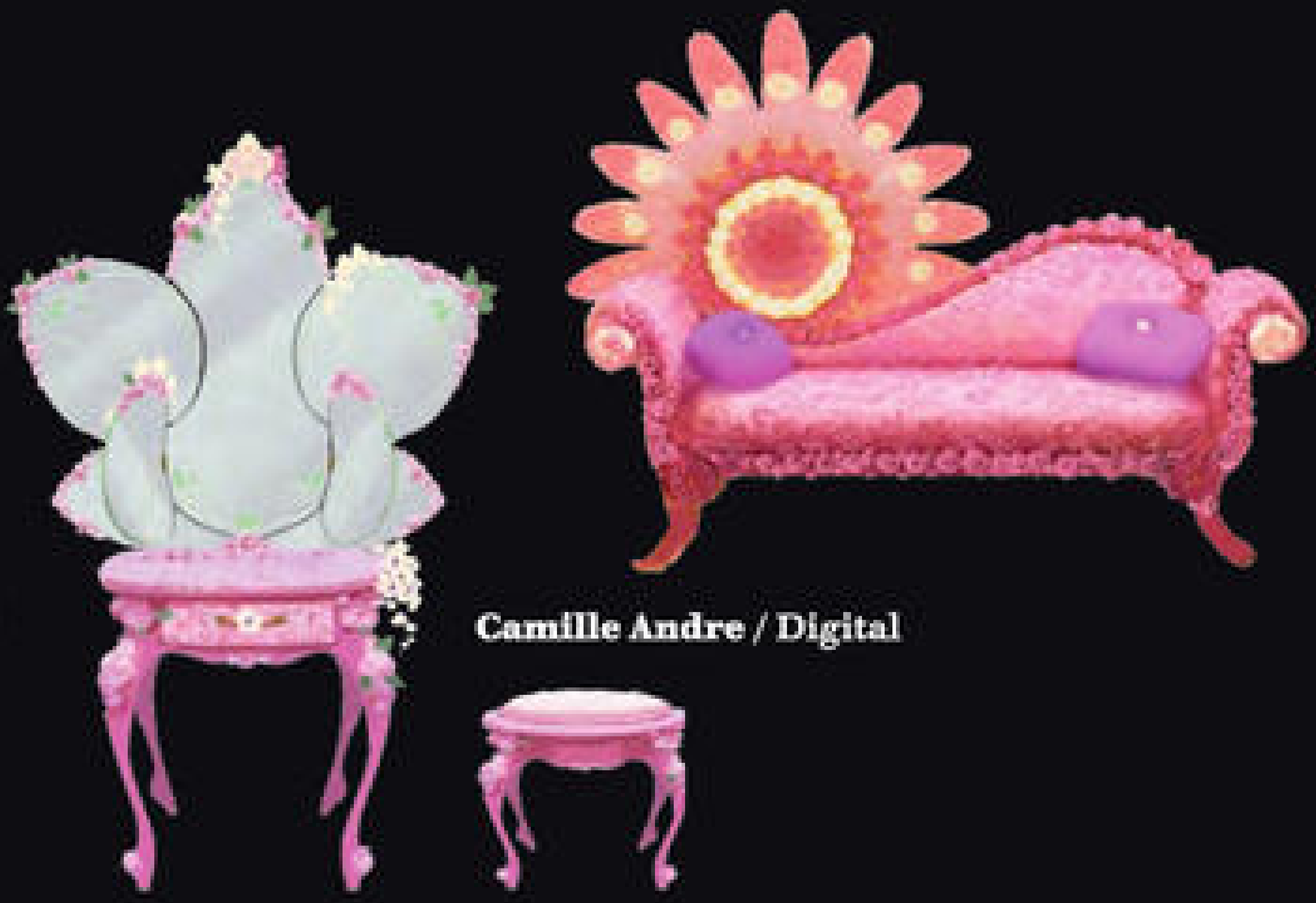
"Everything in Isabela's room needed to feel like it was somehow related to flowers. We wanted the room to feel very intimate but be big enough for the song to happen in. After exploring different versions, we ultimately decided to have everything in pink and pastel colors, giving the vibe that she is princess-like. She later breaks free from this pressure, and her room becomes more colorful, expressive, and less constrained as a result. An example of elements that make her feel trapped are the curtains that surround her." —Camille Andre, Art Director, Environments



Camille Andre / Digital



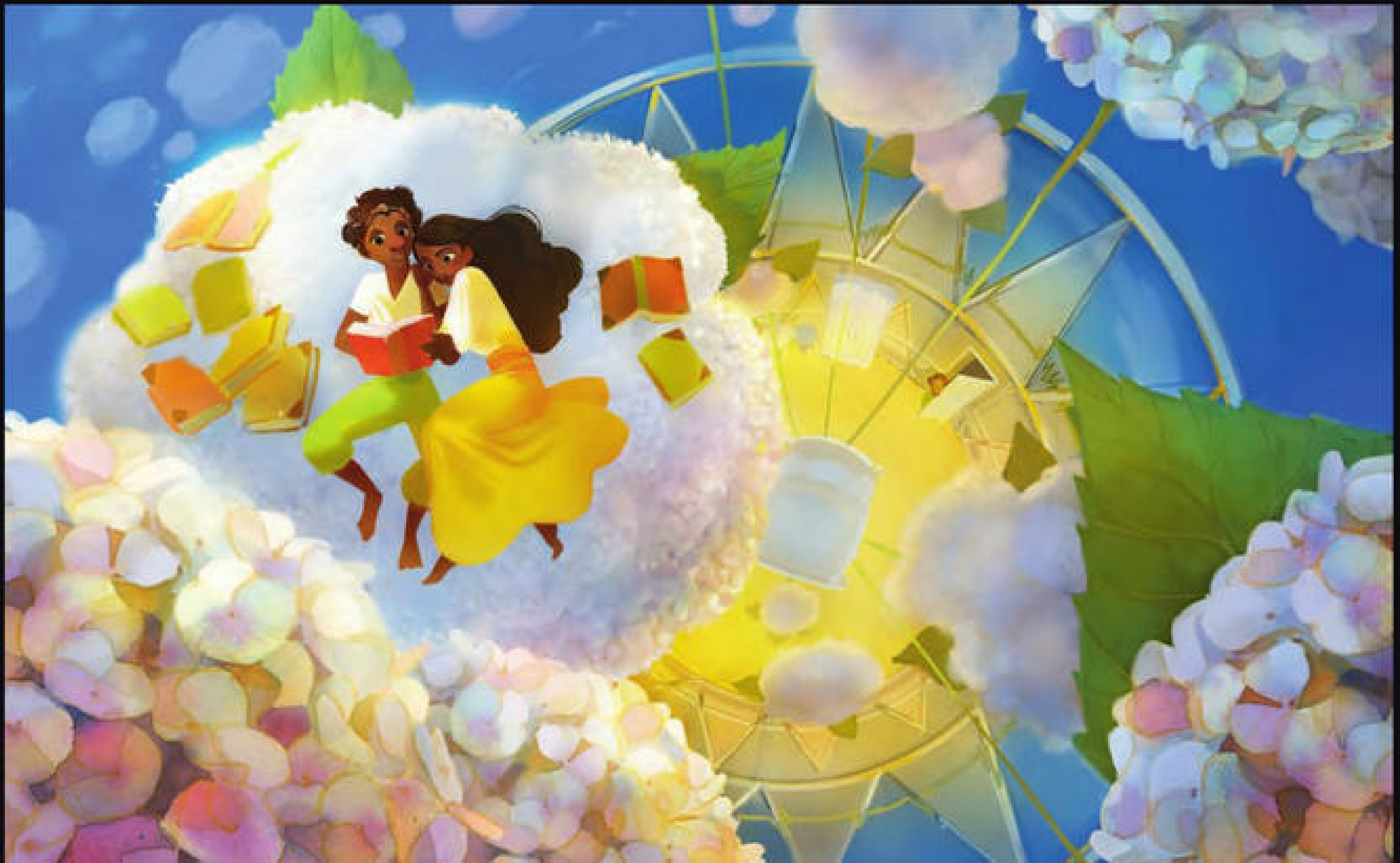
Camille Andre / Digital



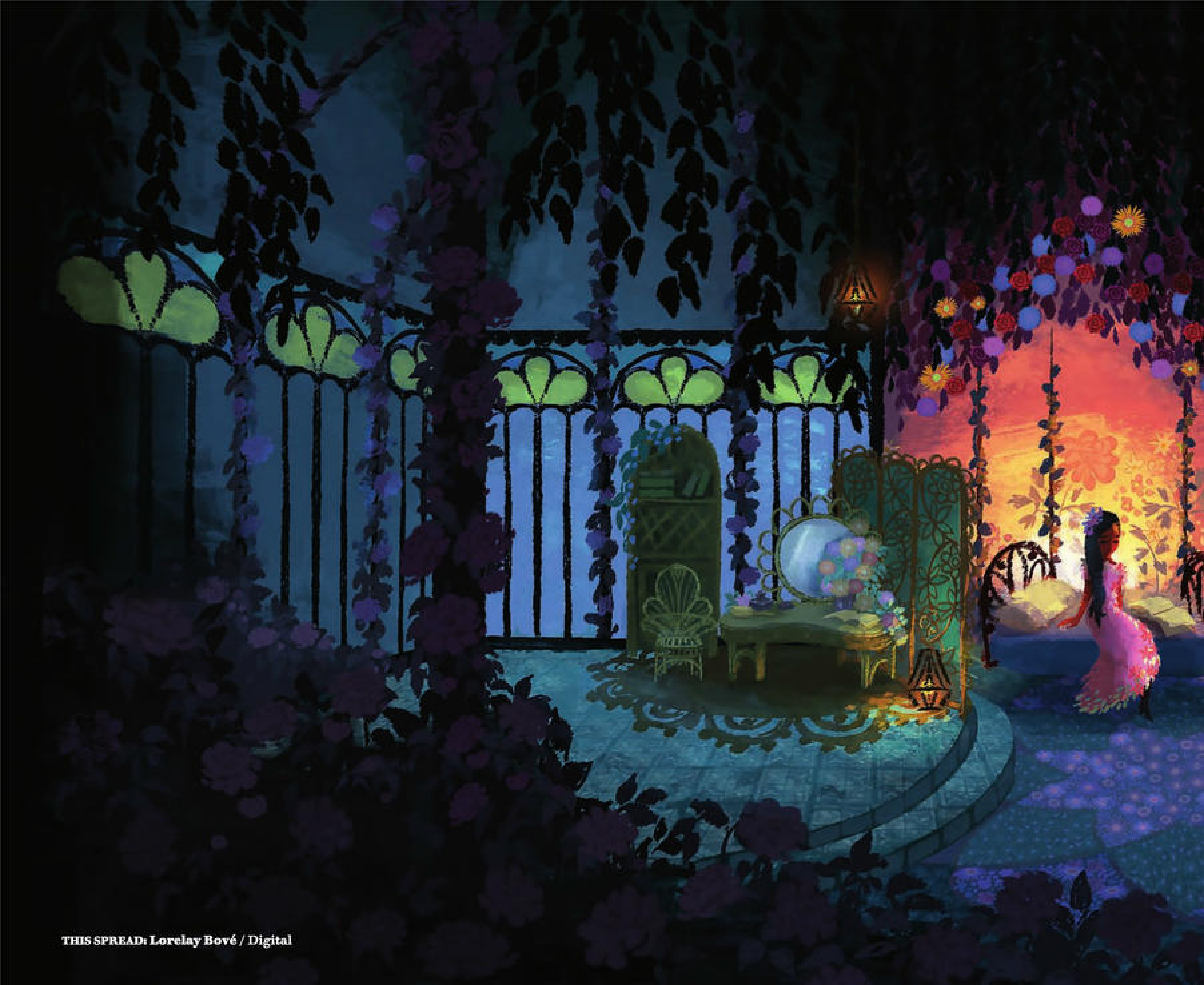
Camille Andre / Digital

Camille Andre / Digital

Mehrdad Isvandi / Digital

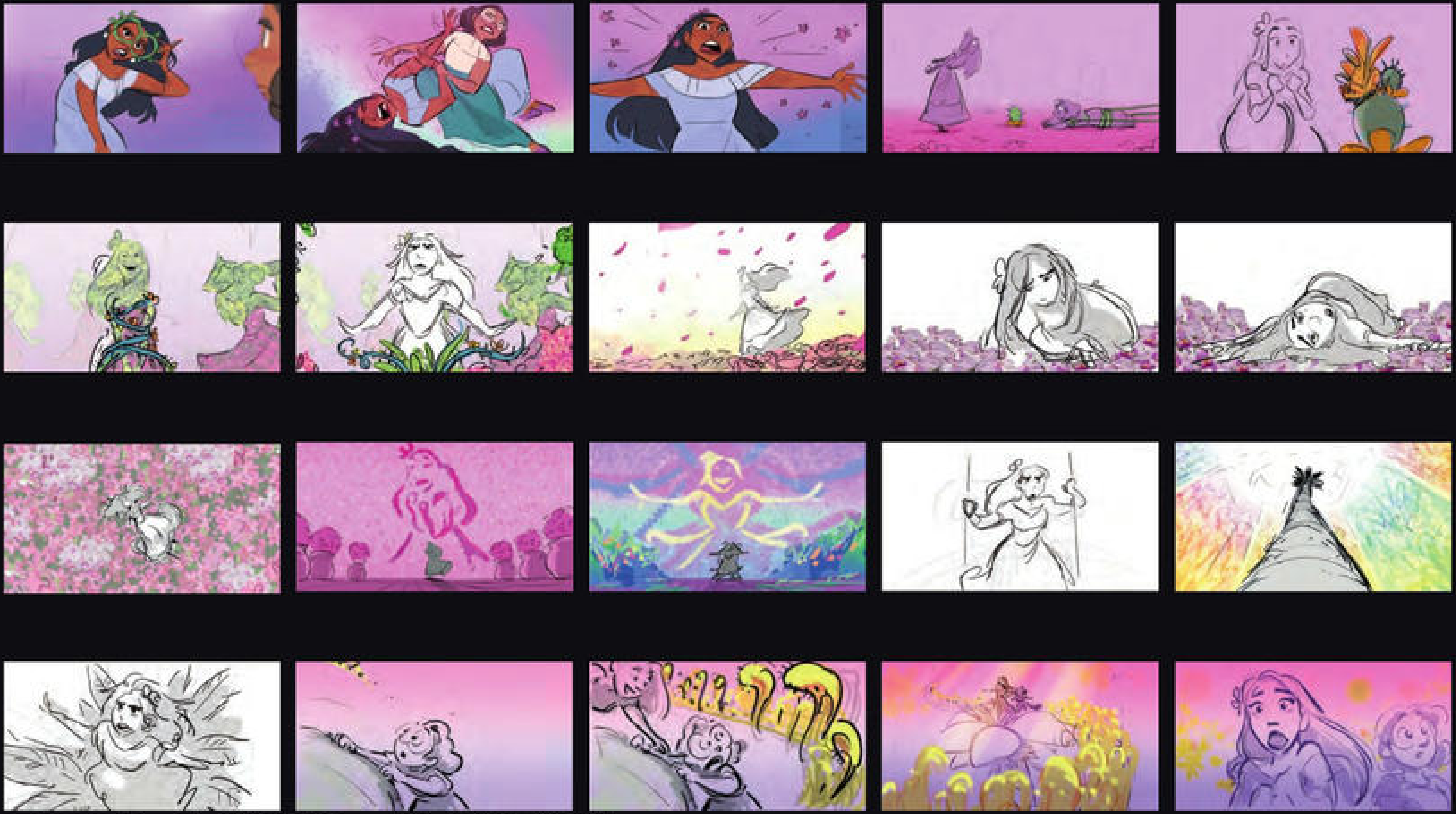


Camille Andre / Digital

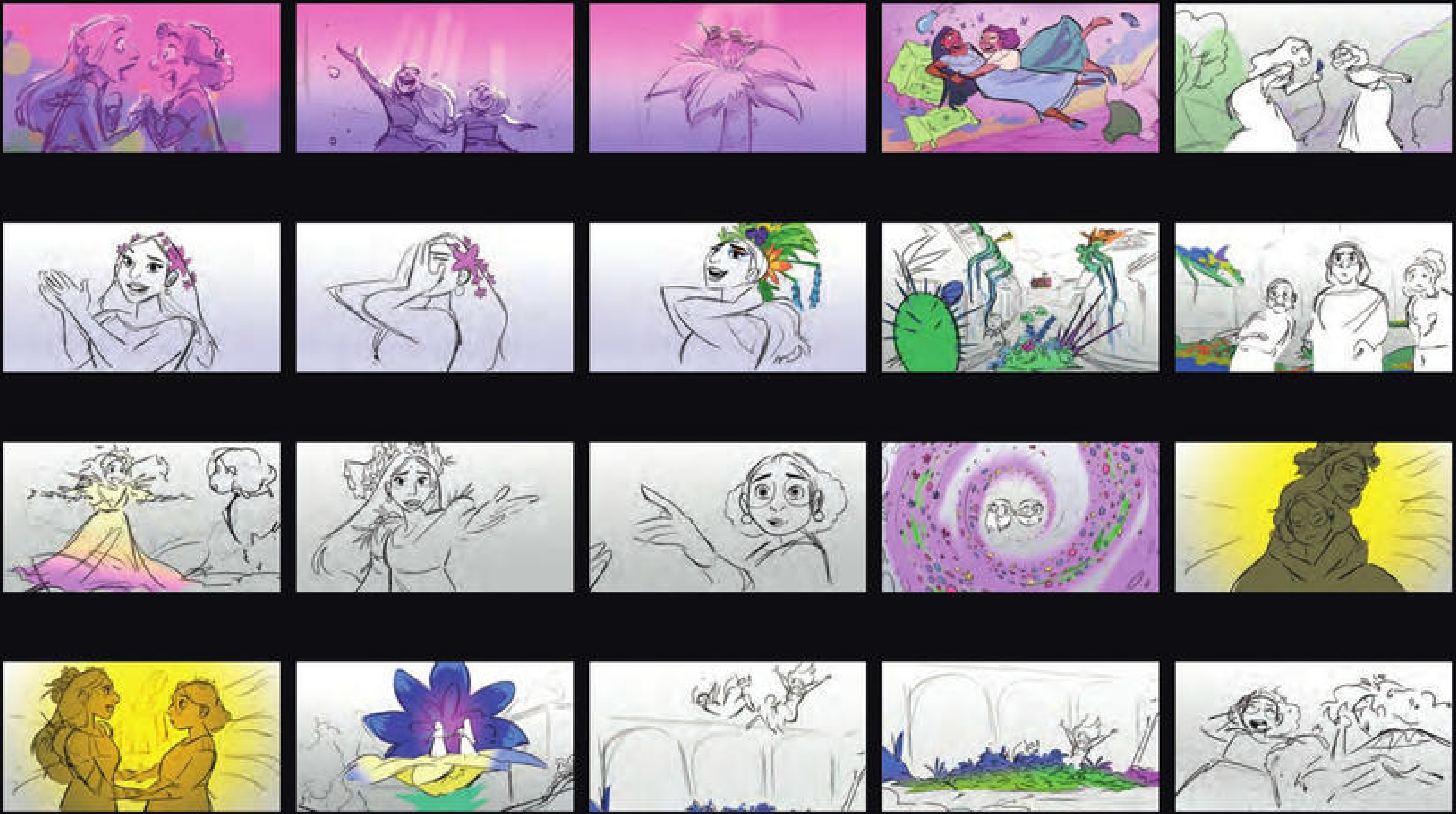


THIS SPREAD: **Lorelay Bové** / Digital

Isabela's Song

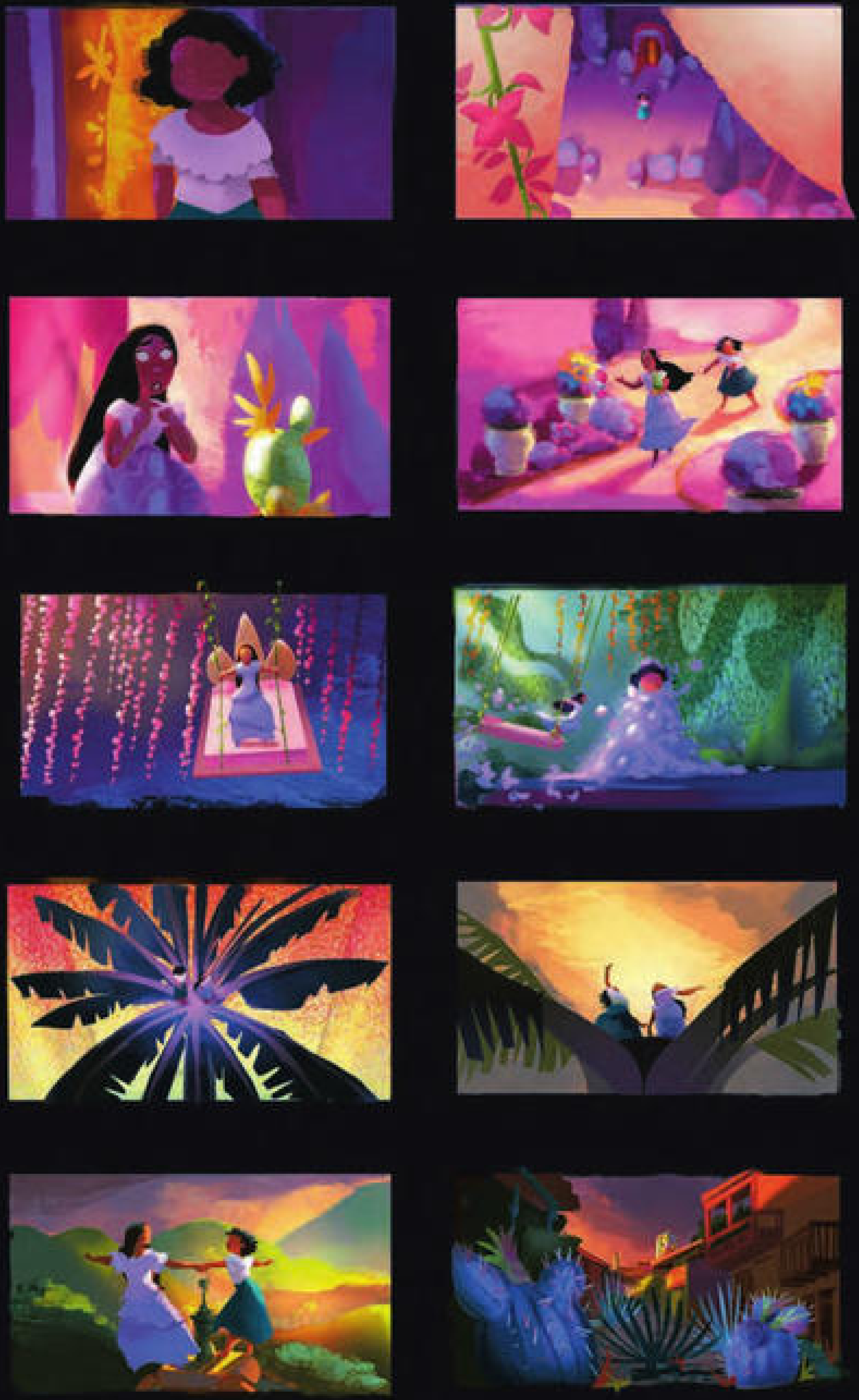


THIS SPREAD: **Samantha Vilfort**, **Lior Lev**, and **Nicole Mitchell** / Digital.



"Something that one of our consultants, Alejandra Espinosa, mentioned early on was that she hoped we would feature nature in a big way in this film, because that's a big source of pride for Colombians; and while many took it as inspiration for Antonio, I wanted to use it for Isabela through her flora powers, since Colombian flowers and plants are famous worldwide. She turns into this eclectic plant queen expressing every part of who she truly is." —Samantha Vilfort, Story Artist

Isabela's Color Keys



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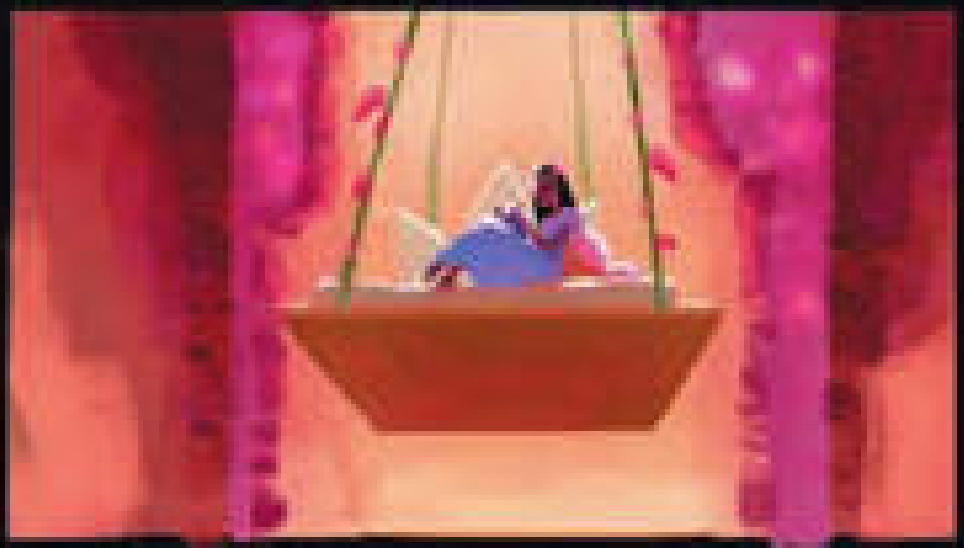
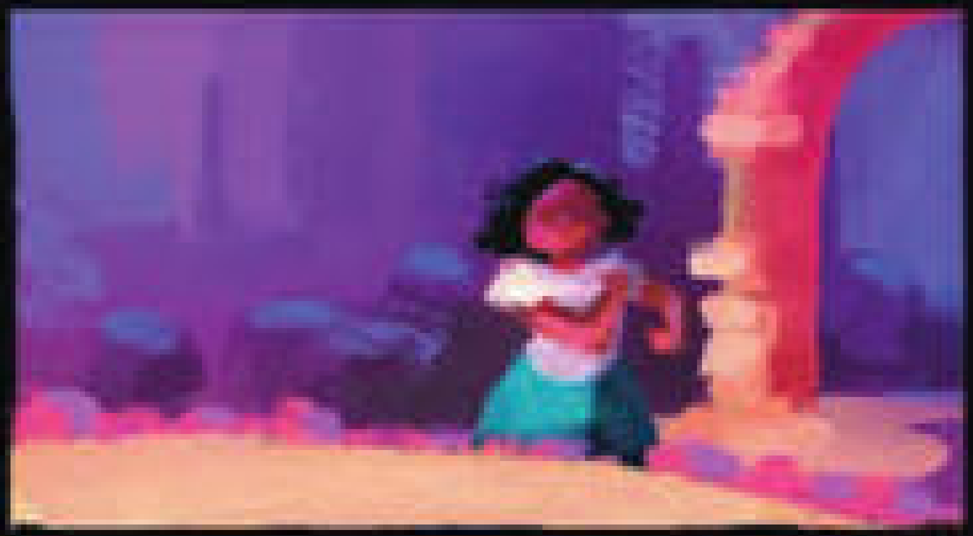
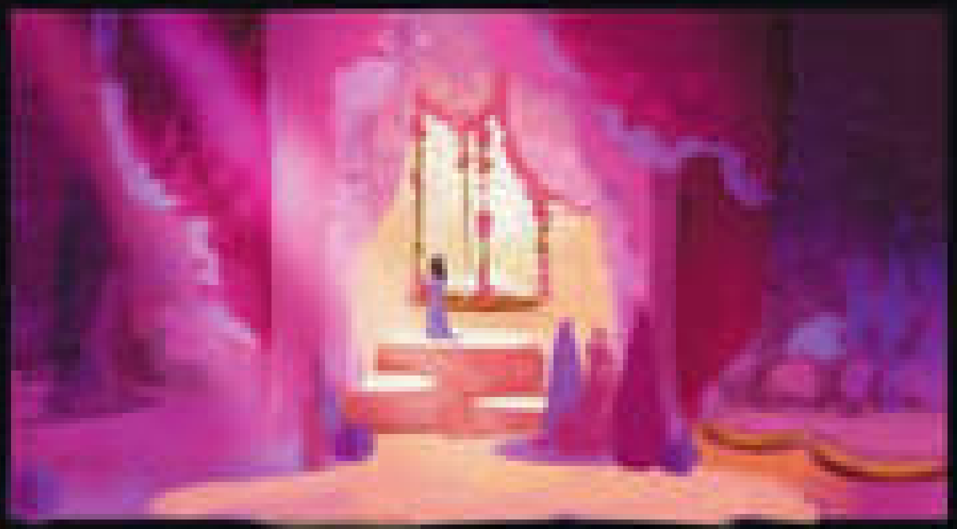
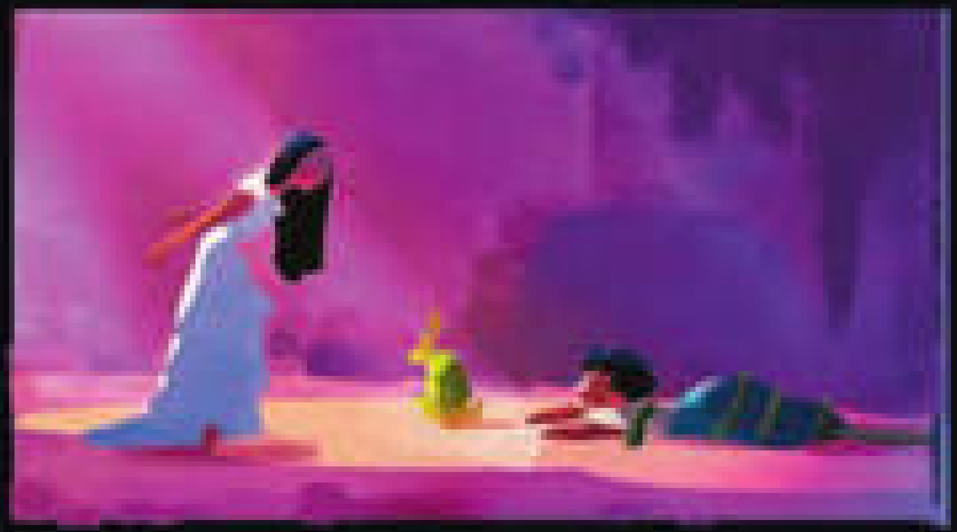
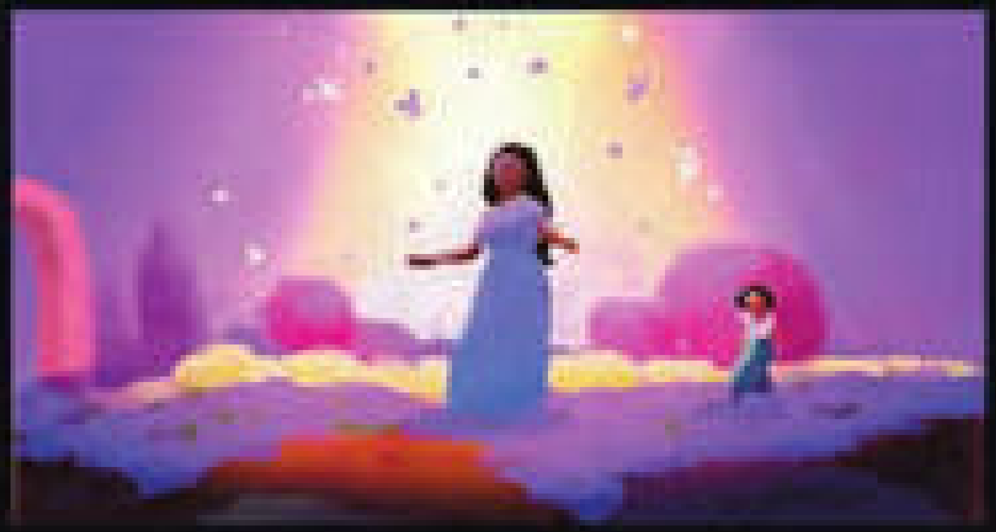
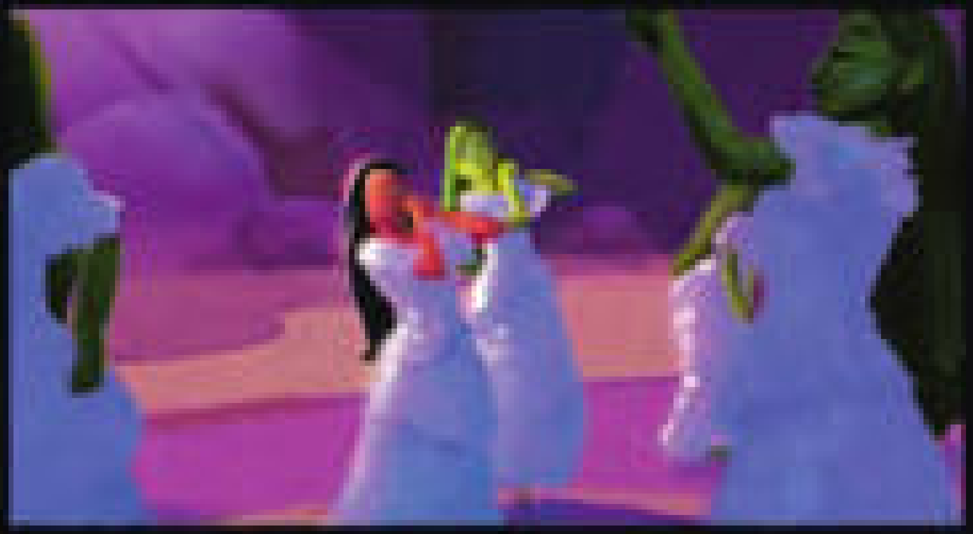
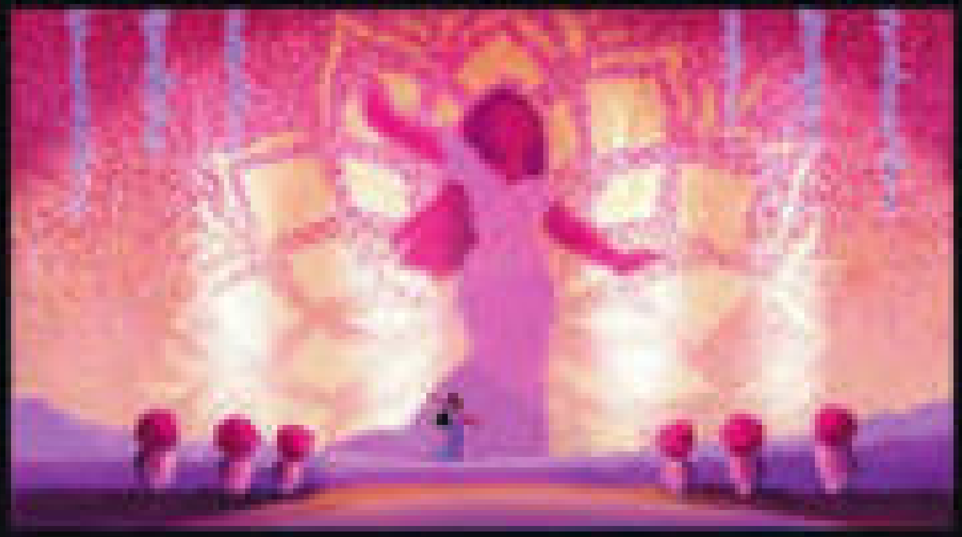
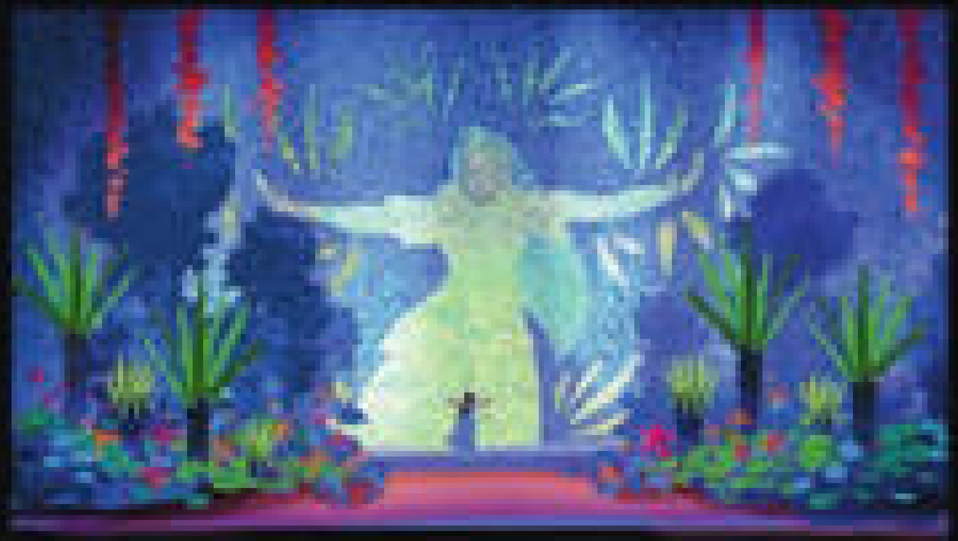
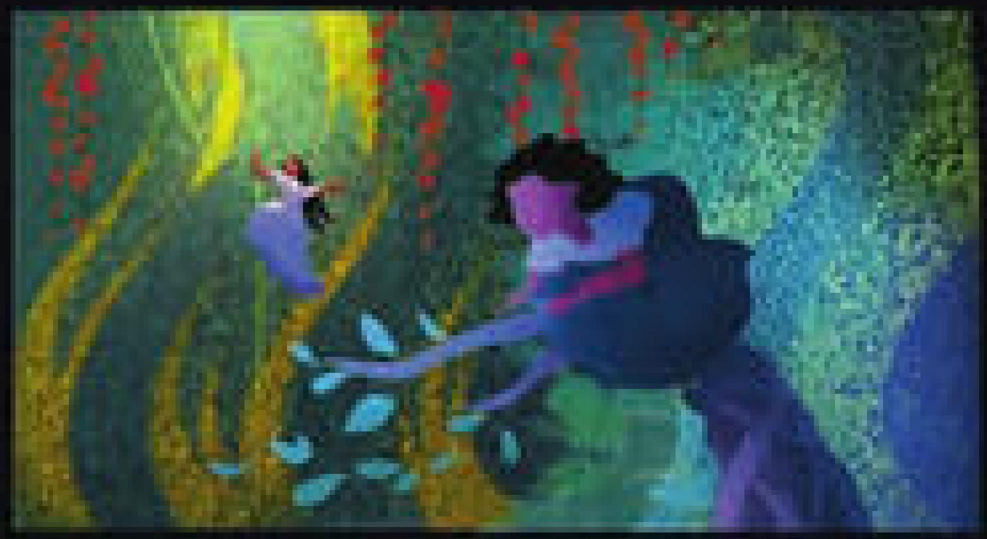
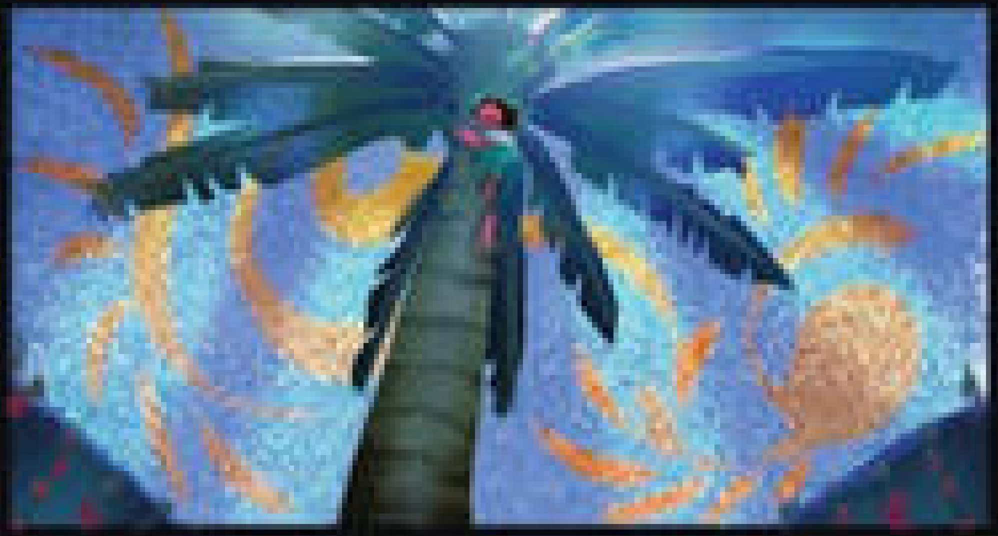
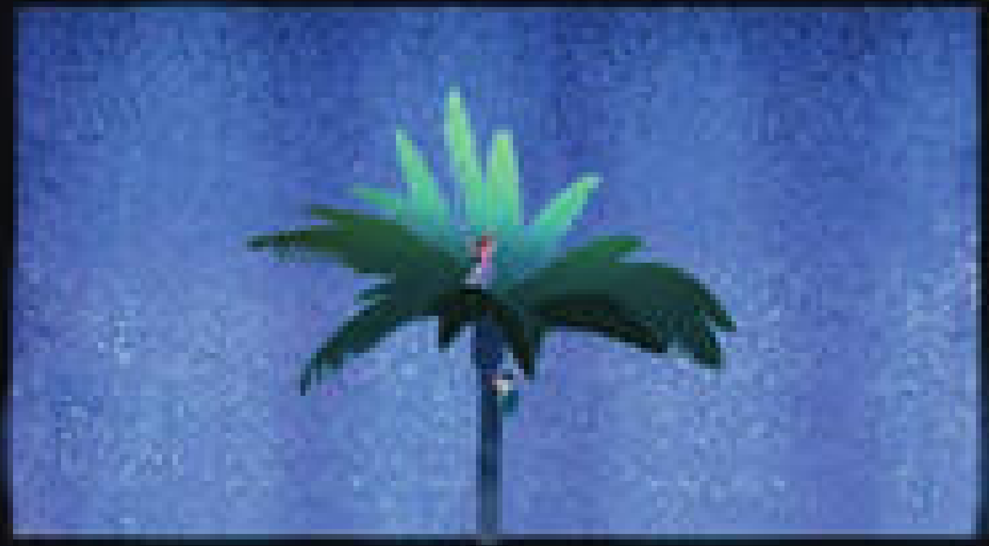
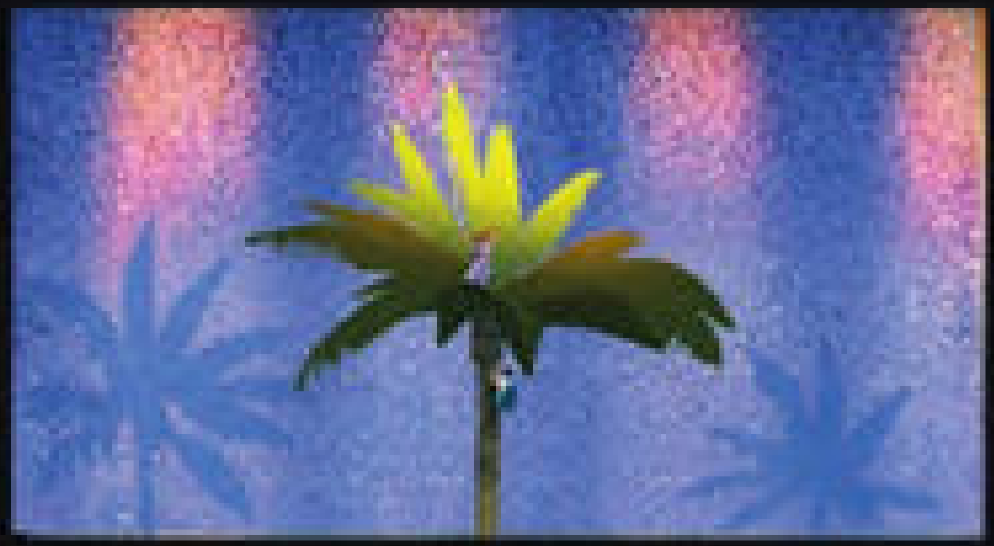
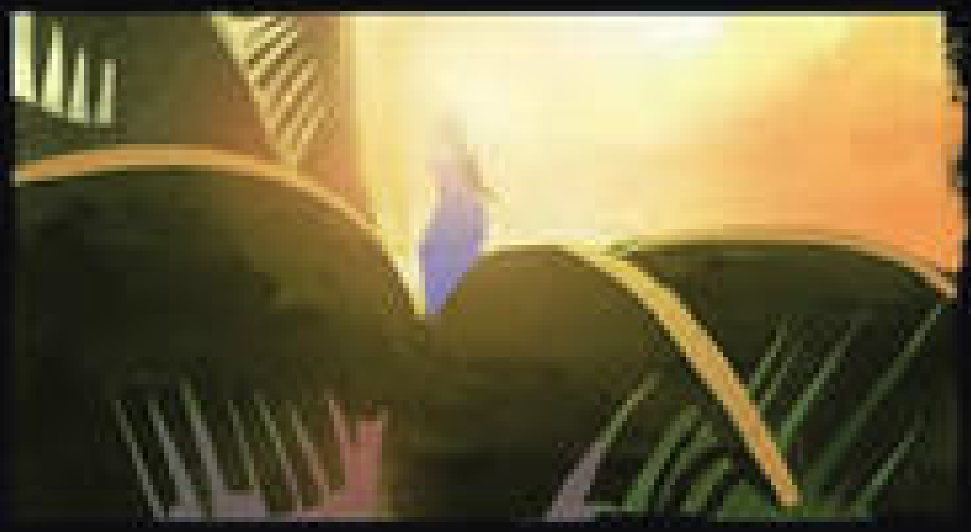
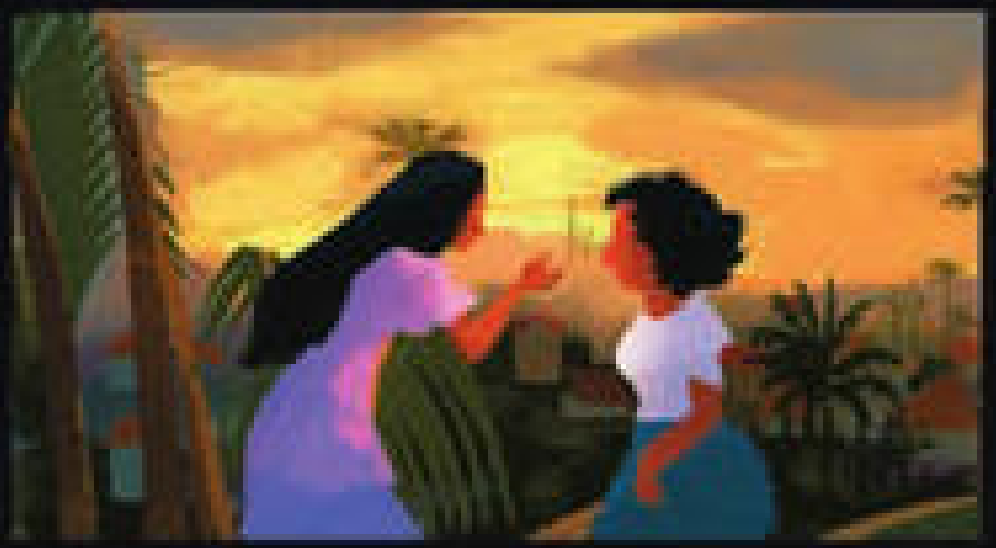
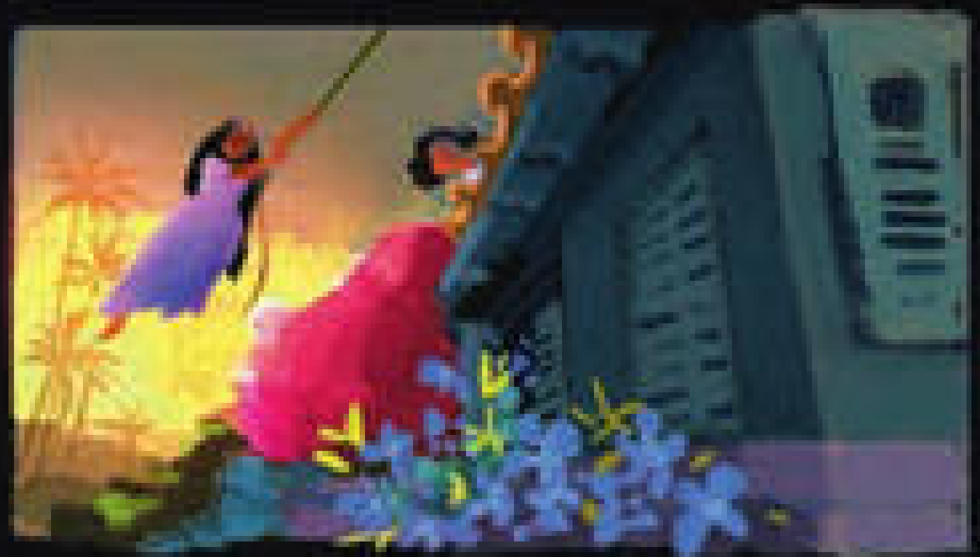
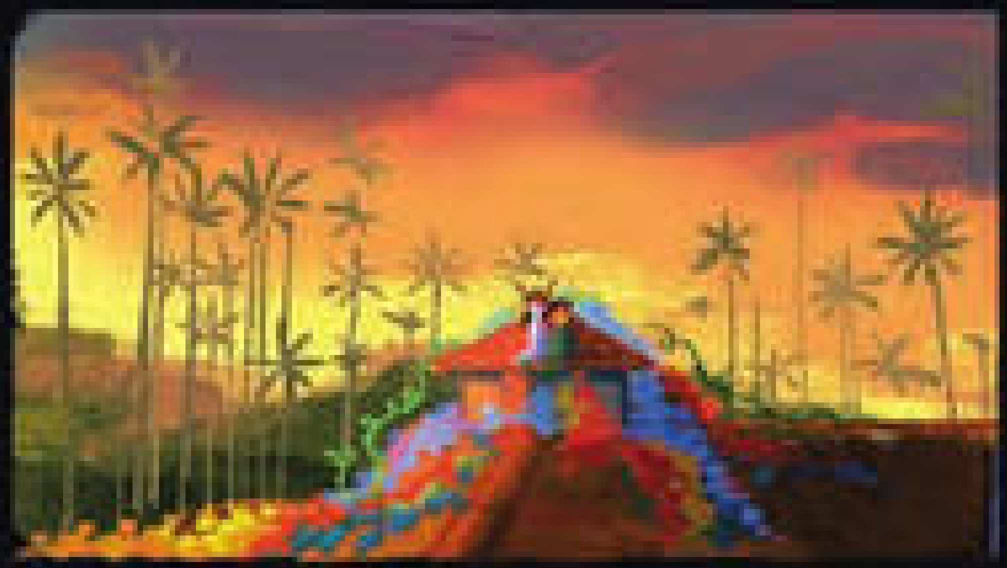
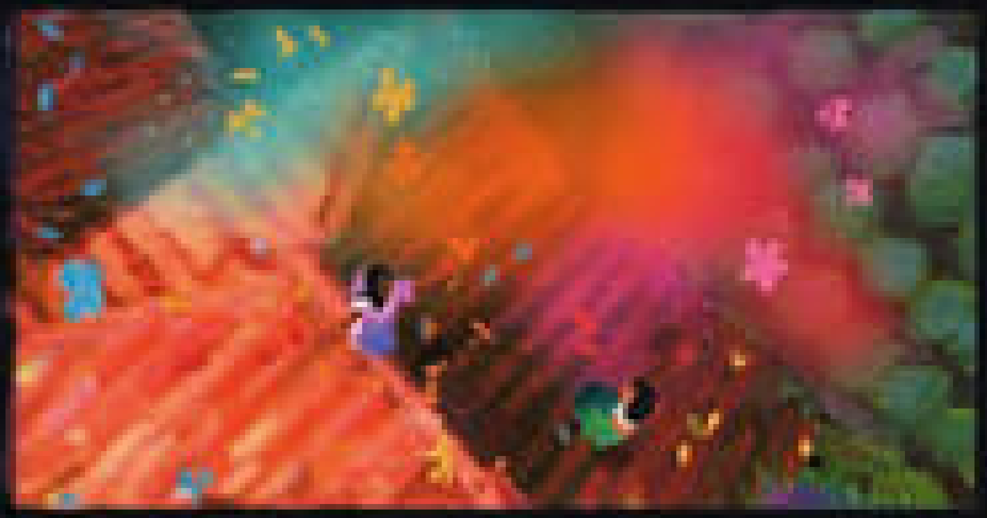
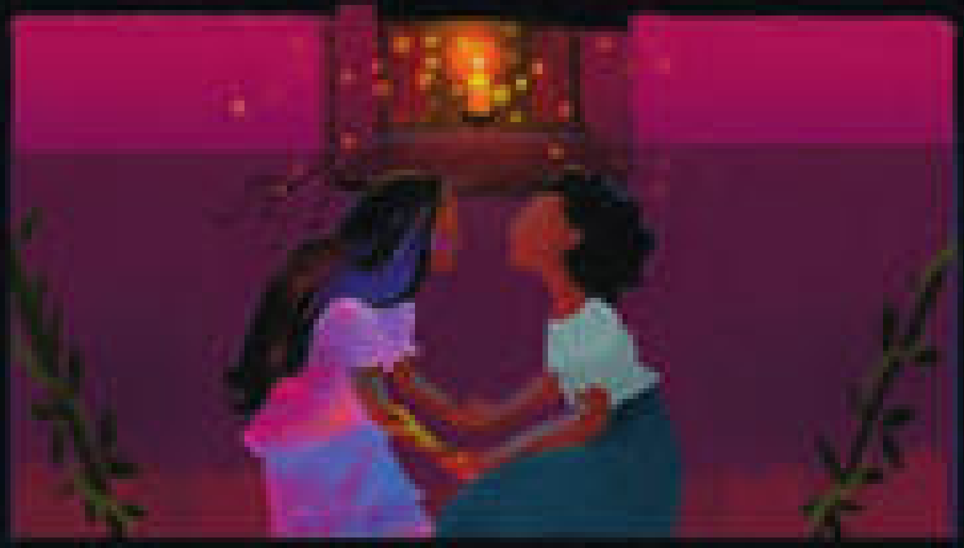
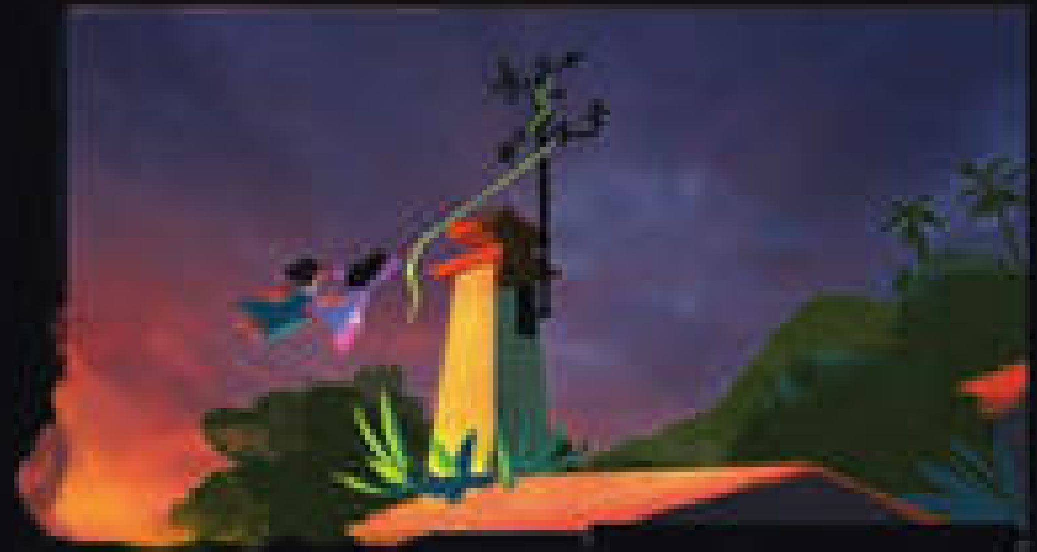
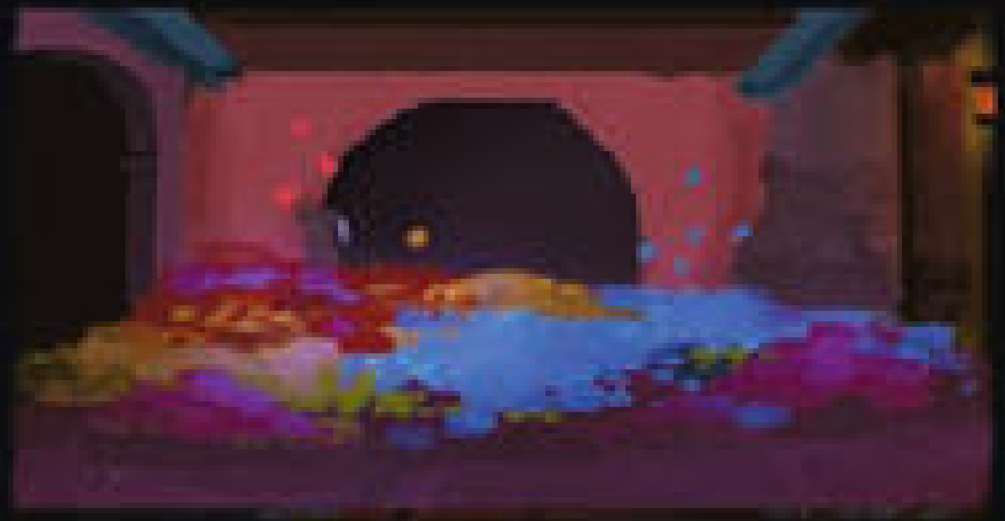
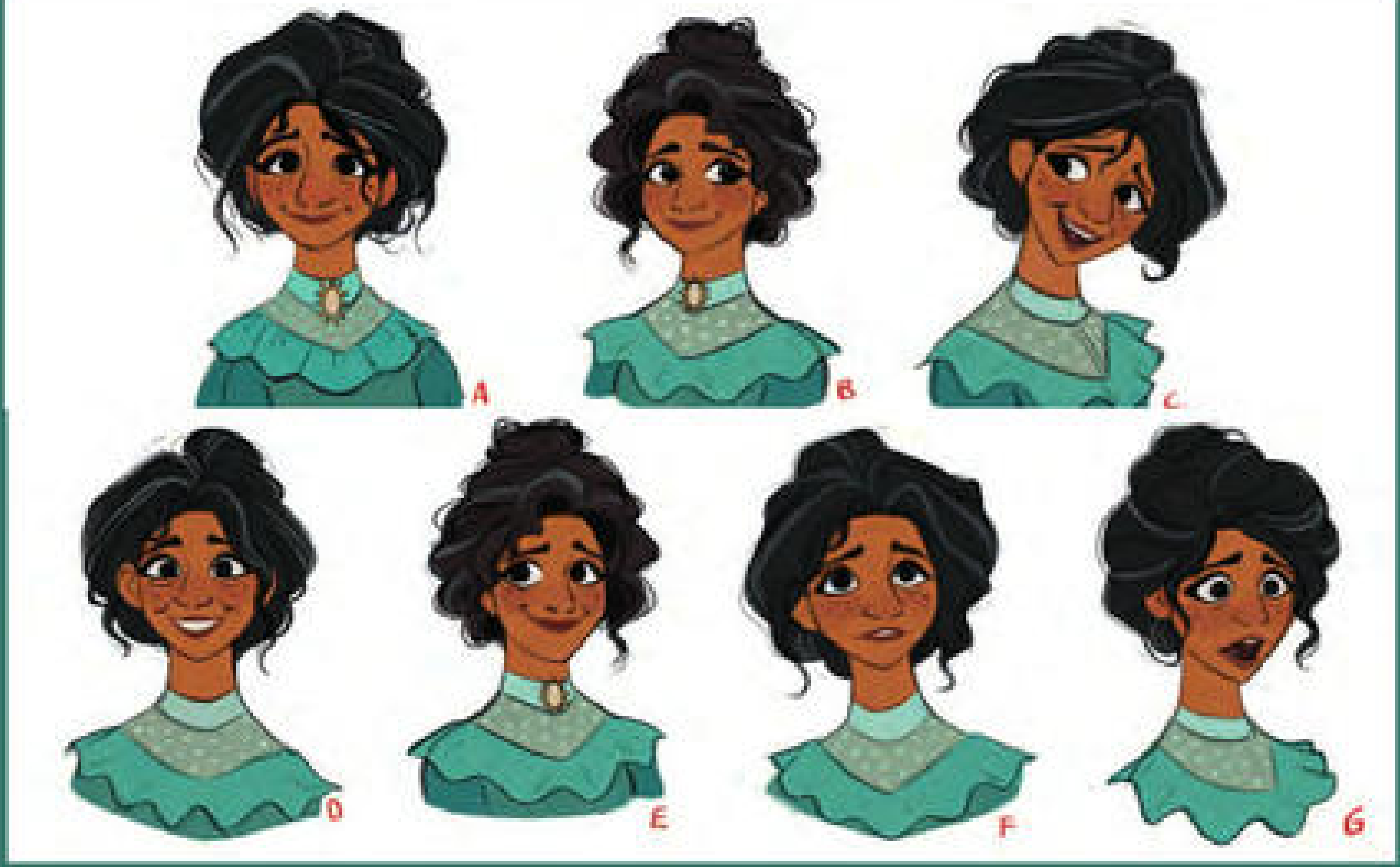
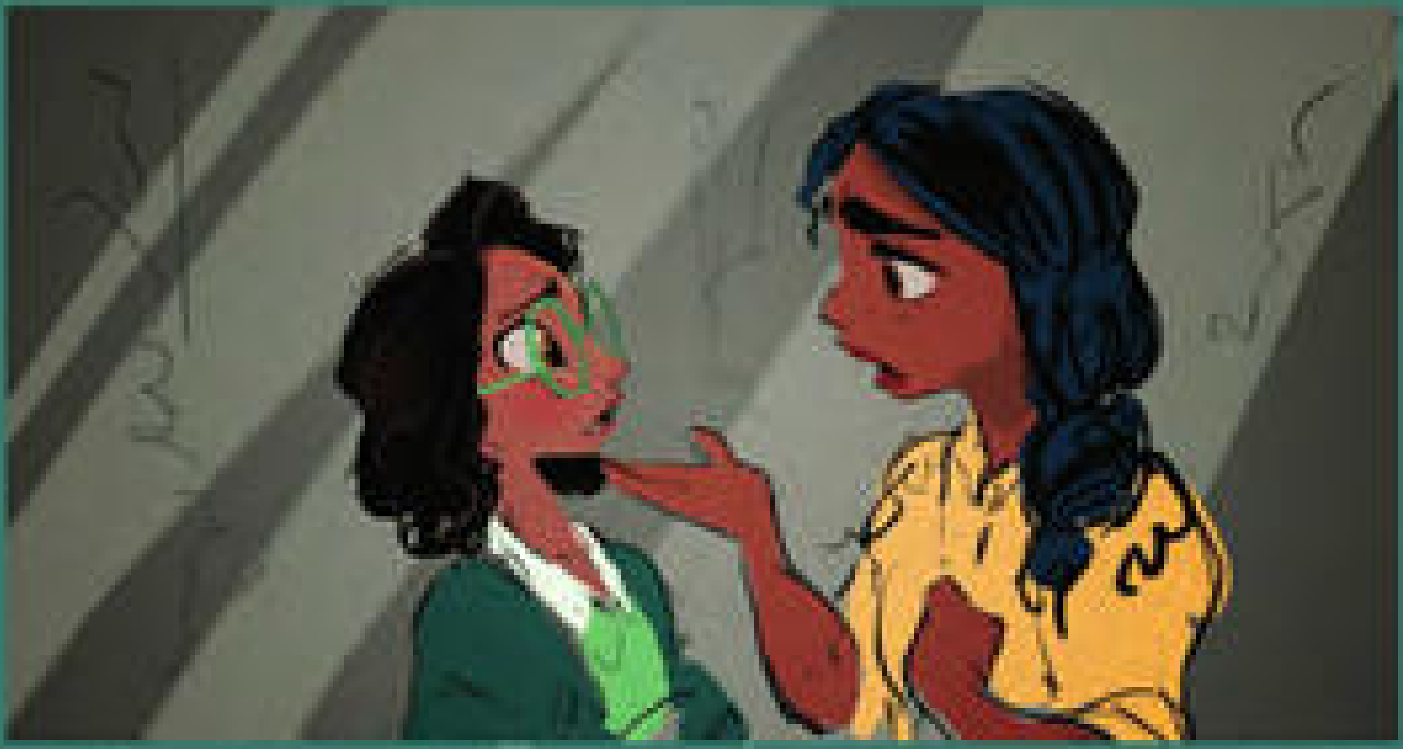





















Julieta

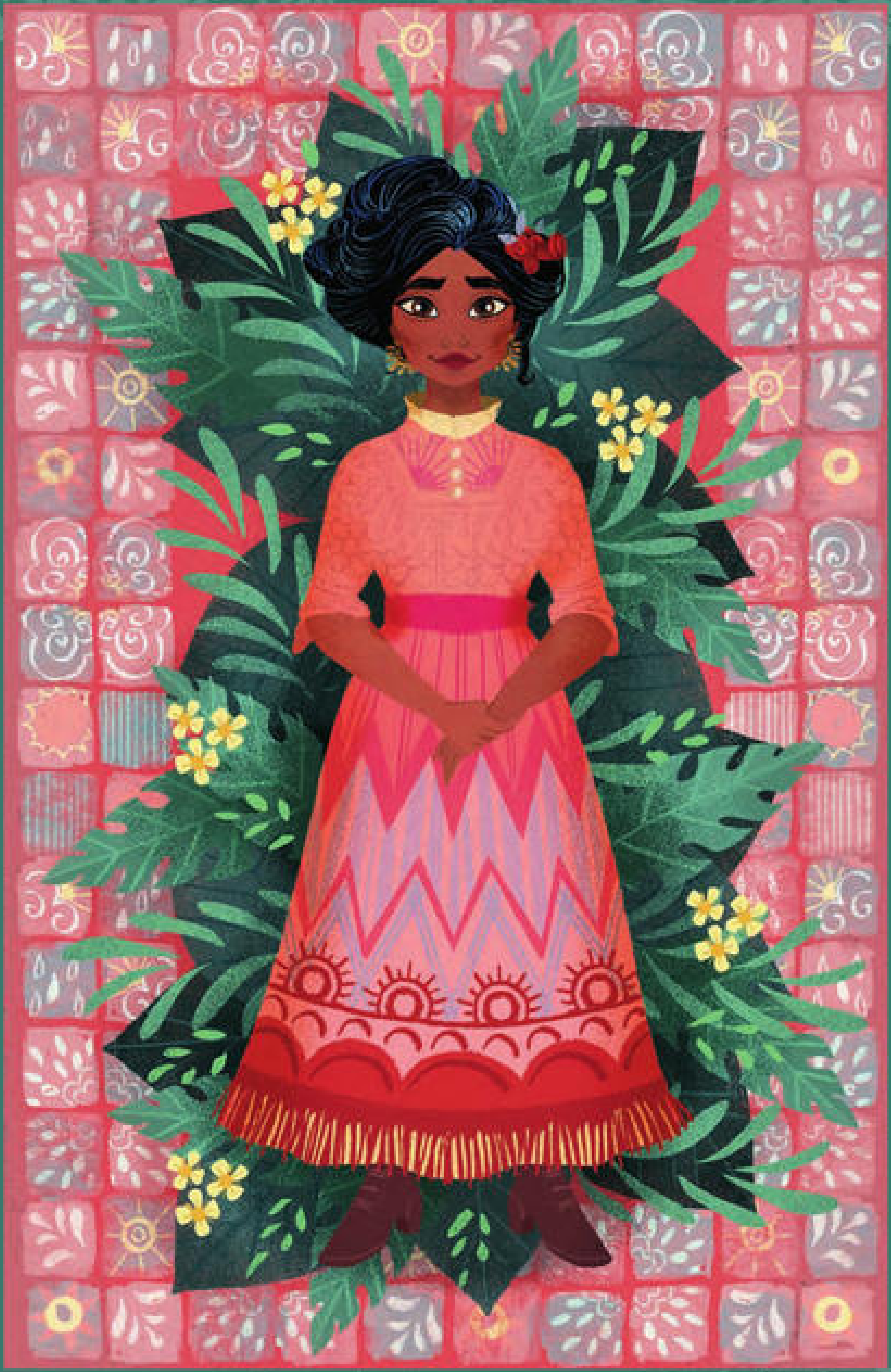
"Other than Mirabel, Julieta is probably my favorite character. She reminds me of my own mom, and the relationship she has with Mirabel is very similar to the one I have with mine. She really tries, and her kids are her number one priority. She is the most empathetic member of the family, and while she is still imperfect, she tries her very best to defend her daughter." —Jared Bush, Director



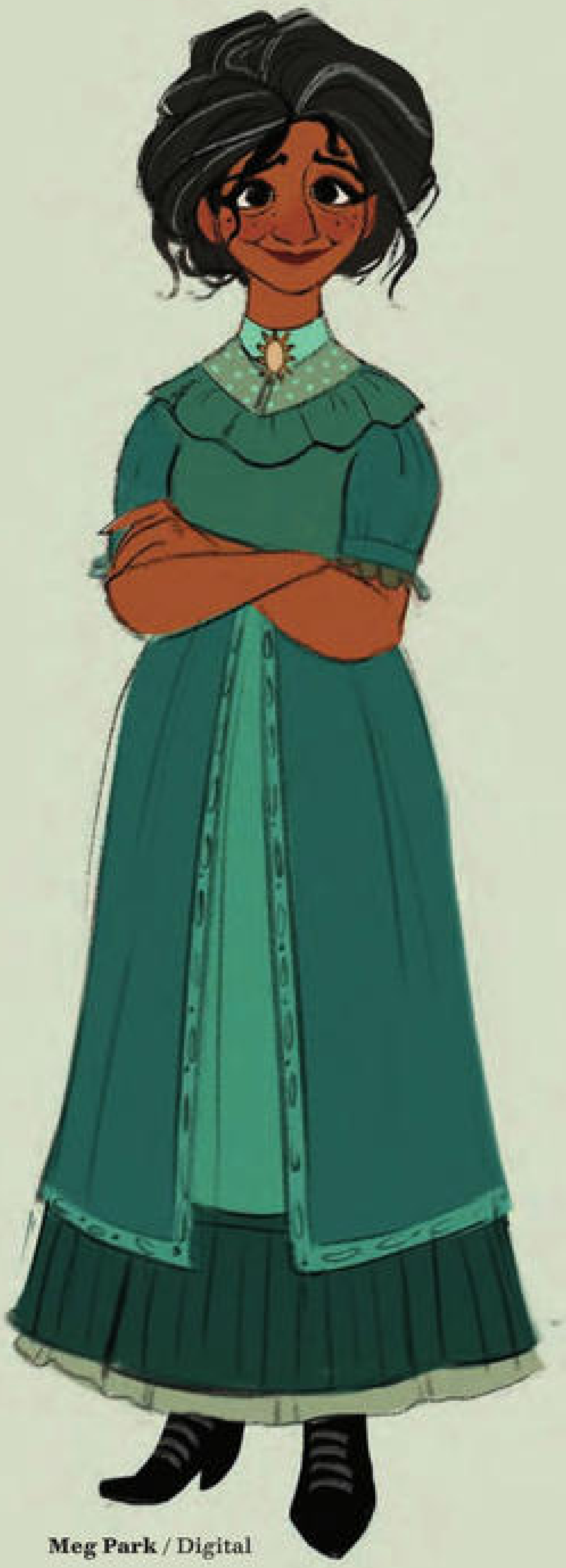
Meg Park / Digital



Byron Howard / Digital



Lorelay Bové / Digital



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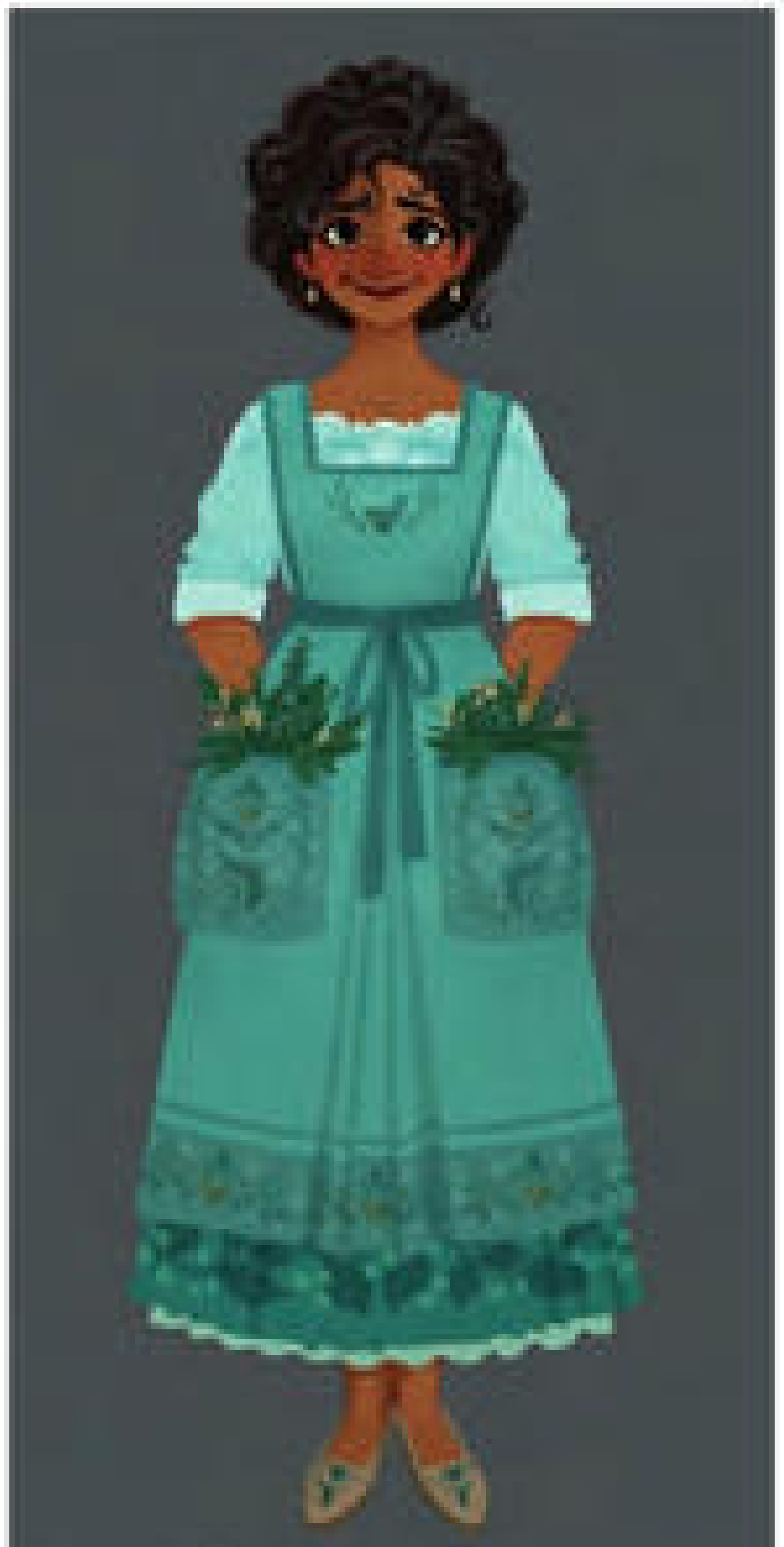
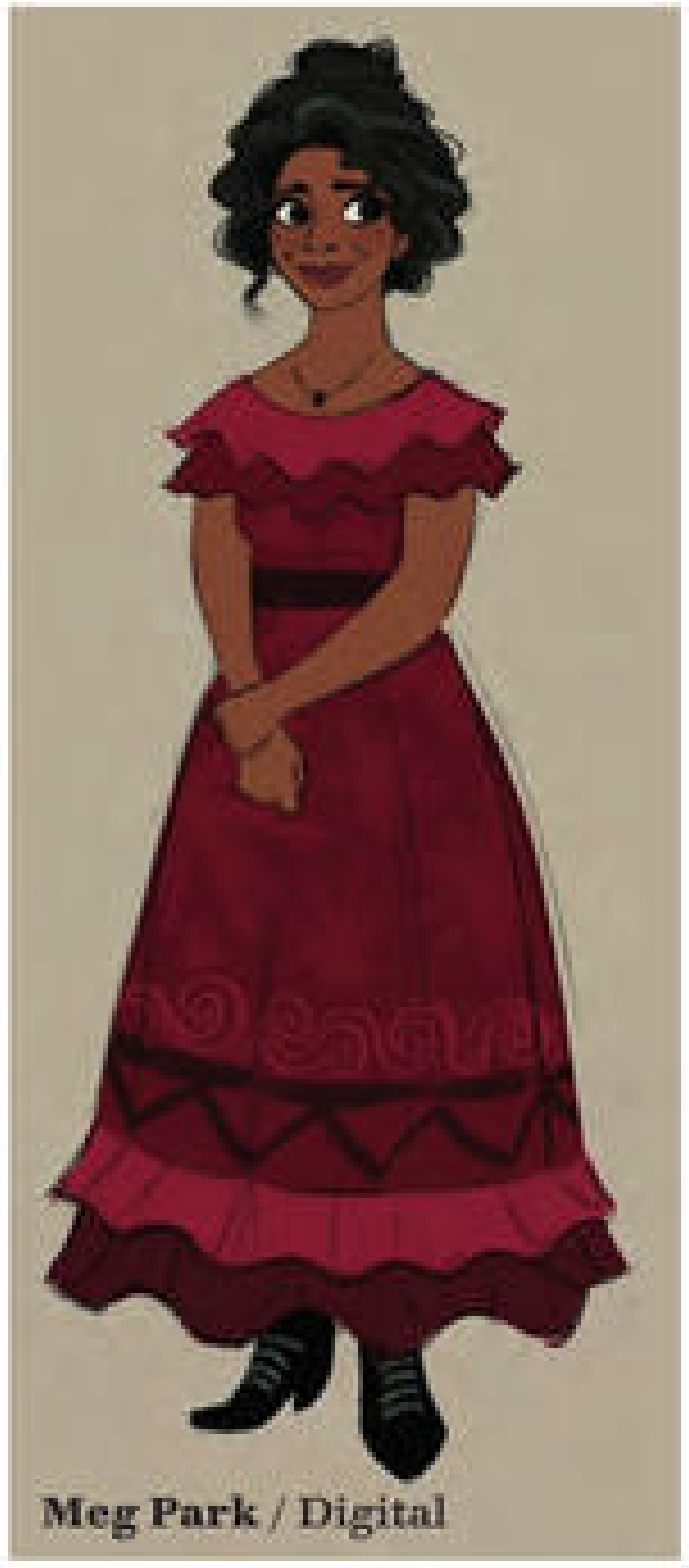


Griselda Sastrawinata-Lemay / Digital



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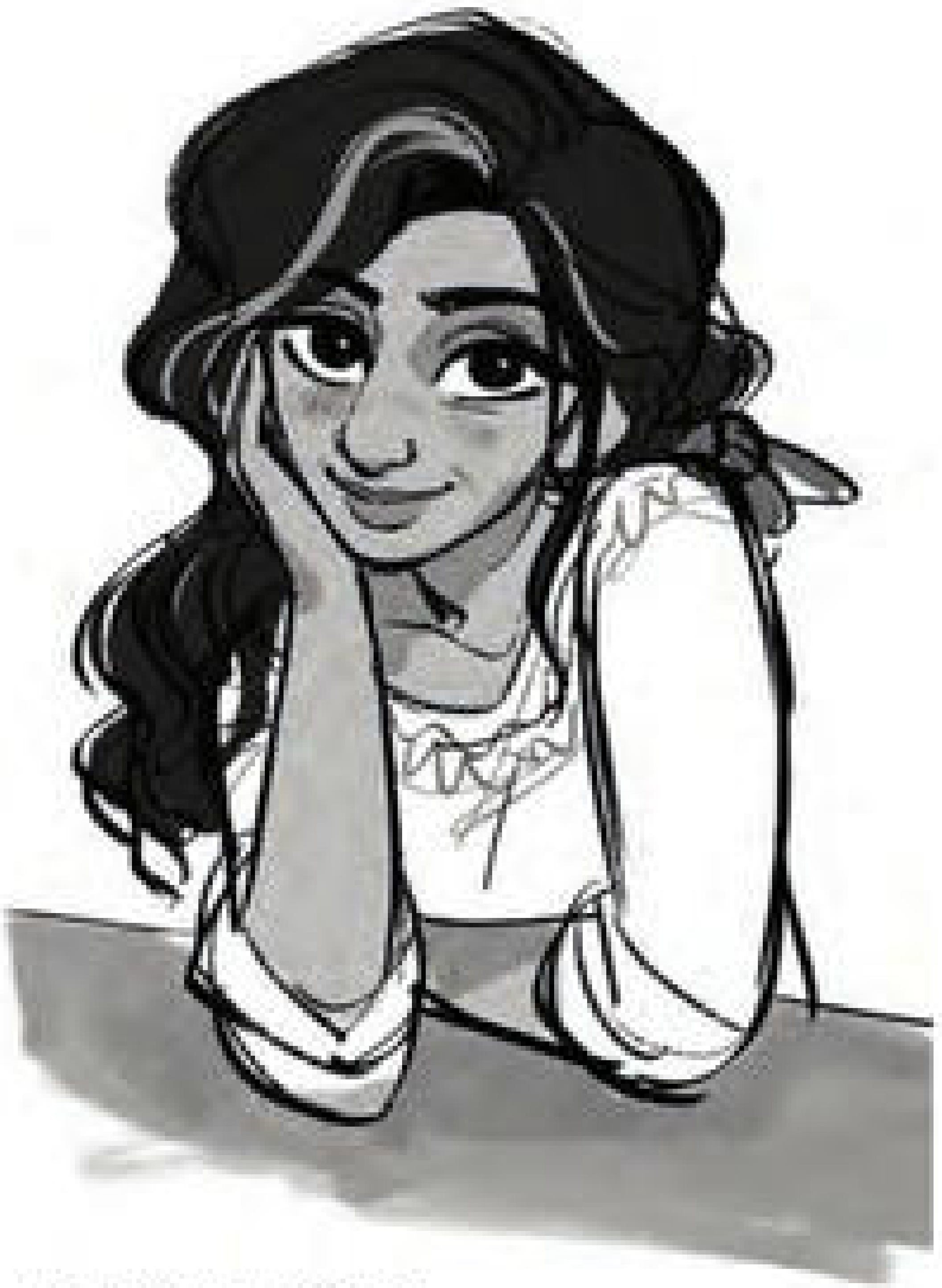
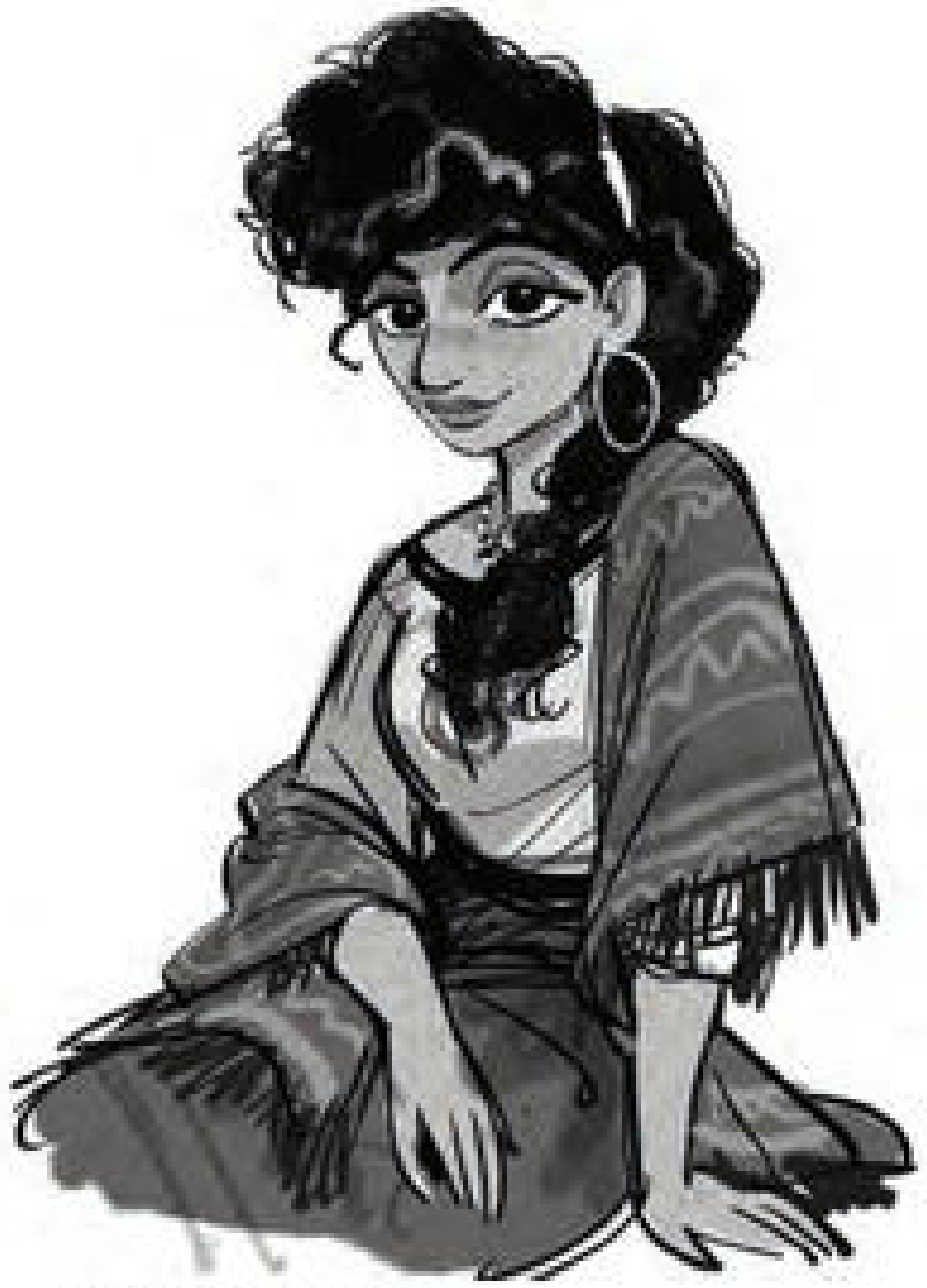
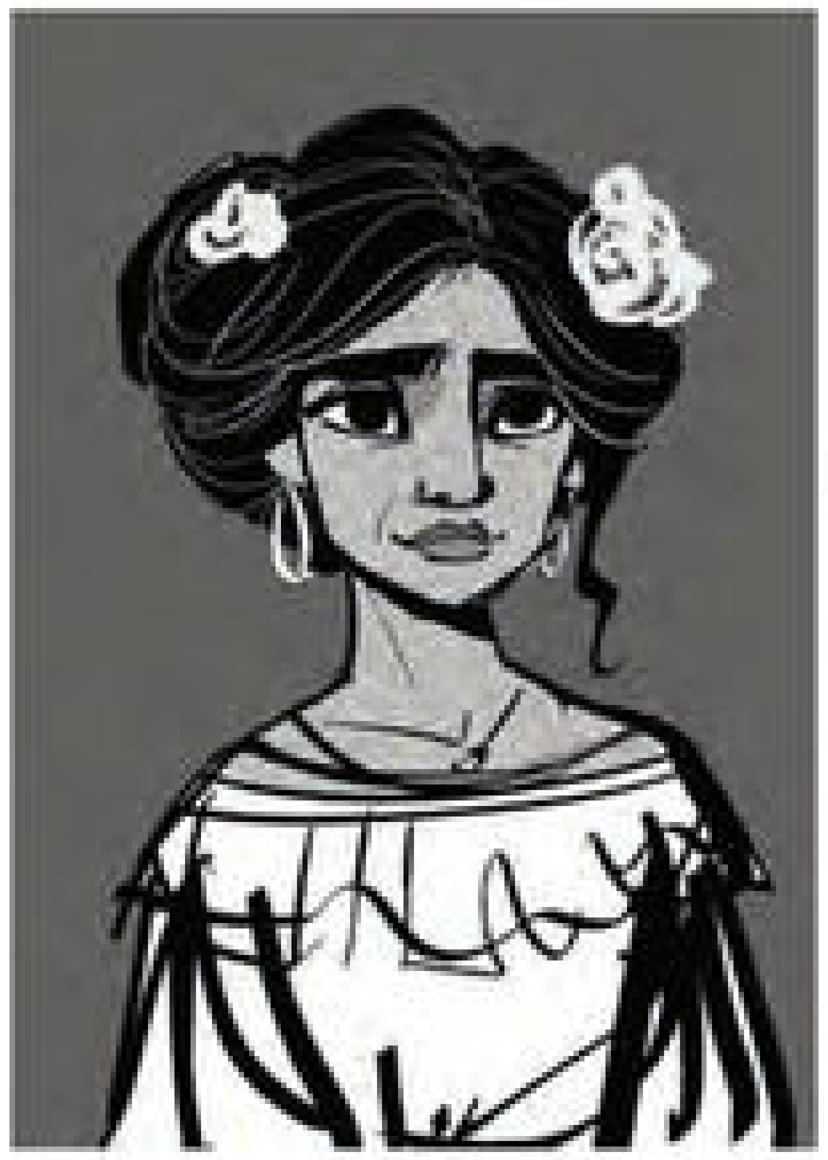


Jin Kim / Digital

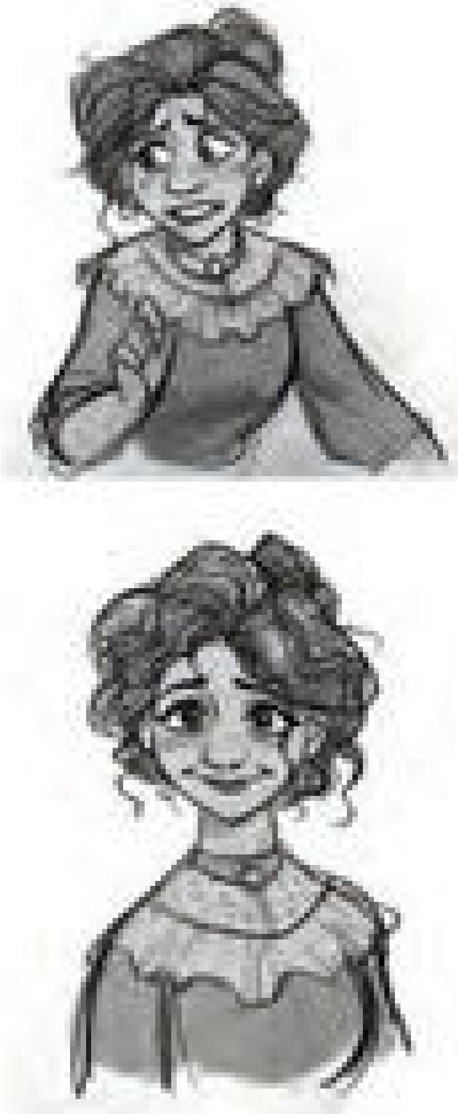


Jin Kim / Digital

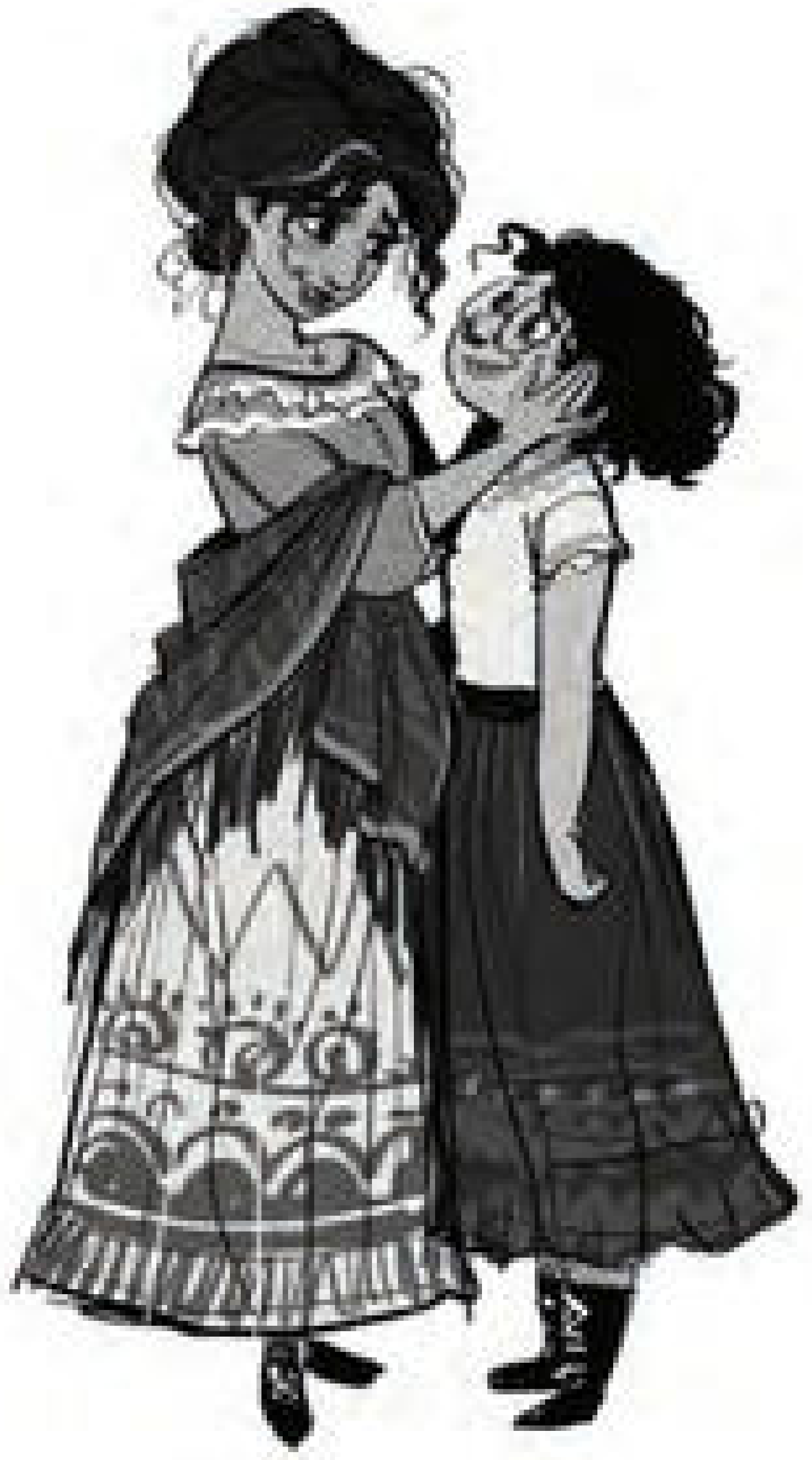
"Julieta's power is healing, so I wanted to find iconography that symbolizes both healing and cooking. Herbs felt like the perfect balance of both, so I incorporated many Colombian-specific herbs on her outfit."
—Griselda Sastrawinata-Lemay, Visual Development Artist



Jin Kim / Digital

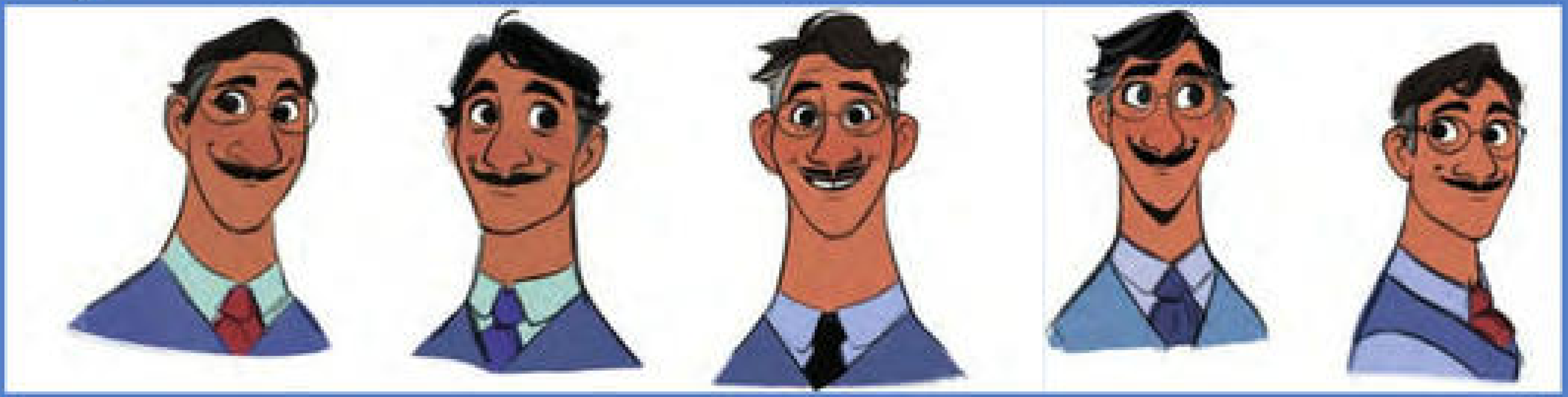


Jin Kim / Pencil, Digital

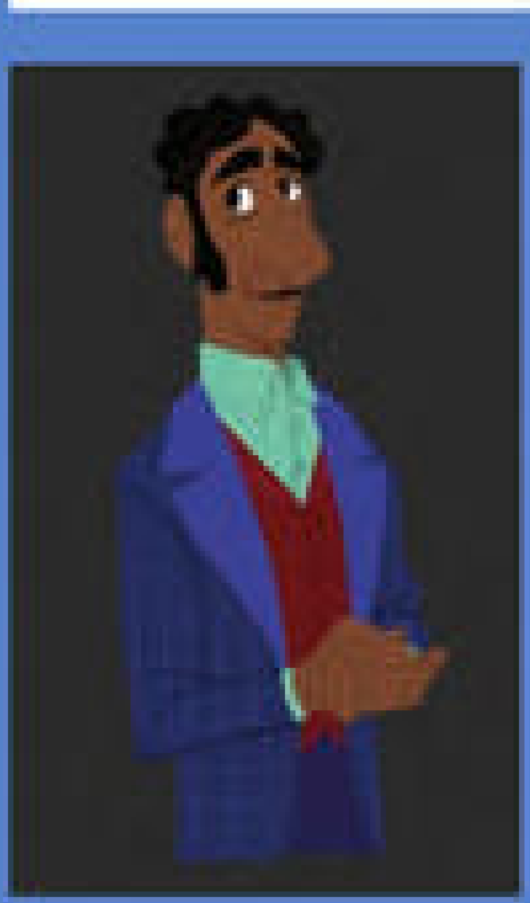


Jin Kim / Digital

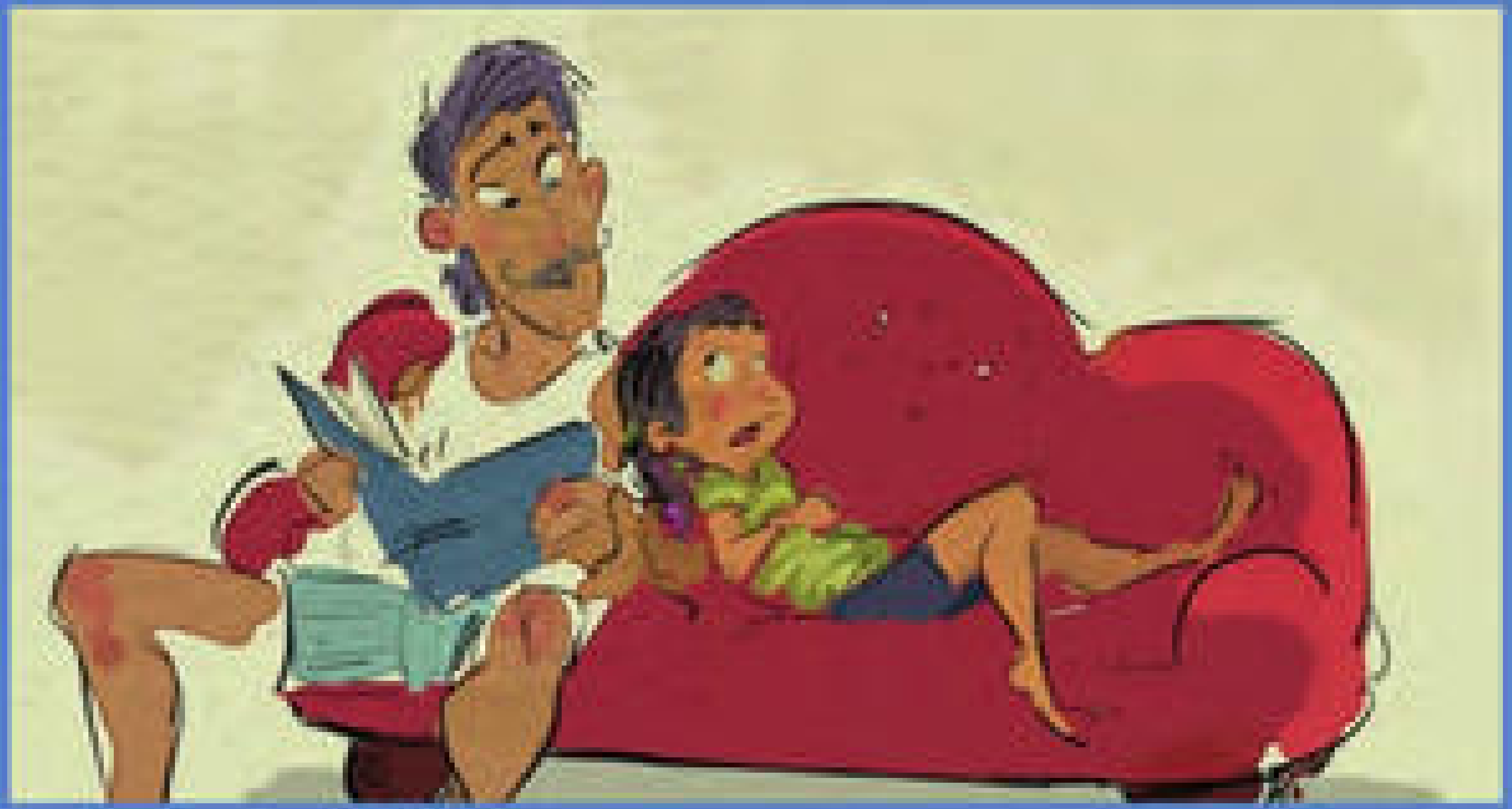
Agustín



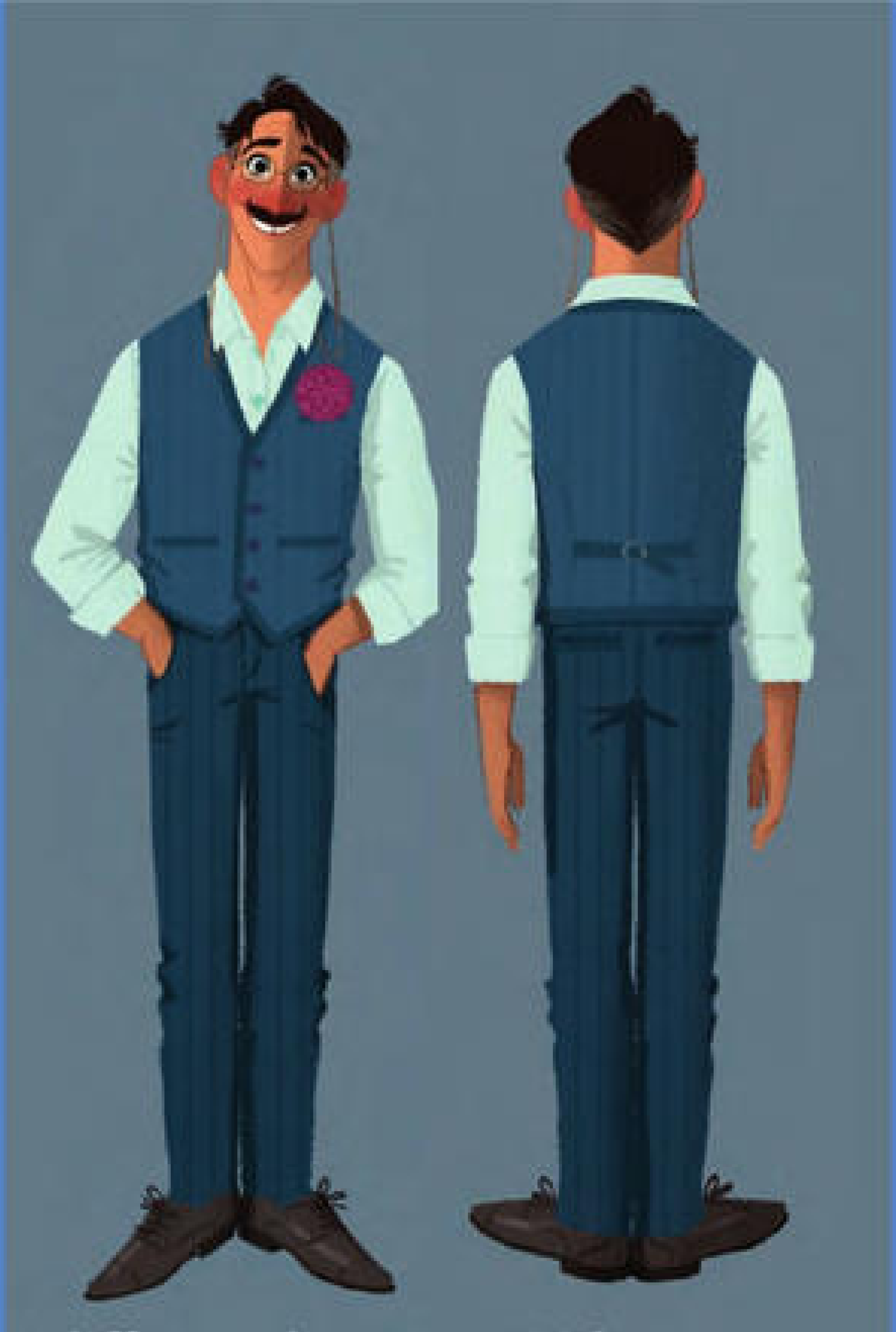
Meg Park / Digital



Bill Schwab / Digital

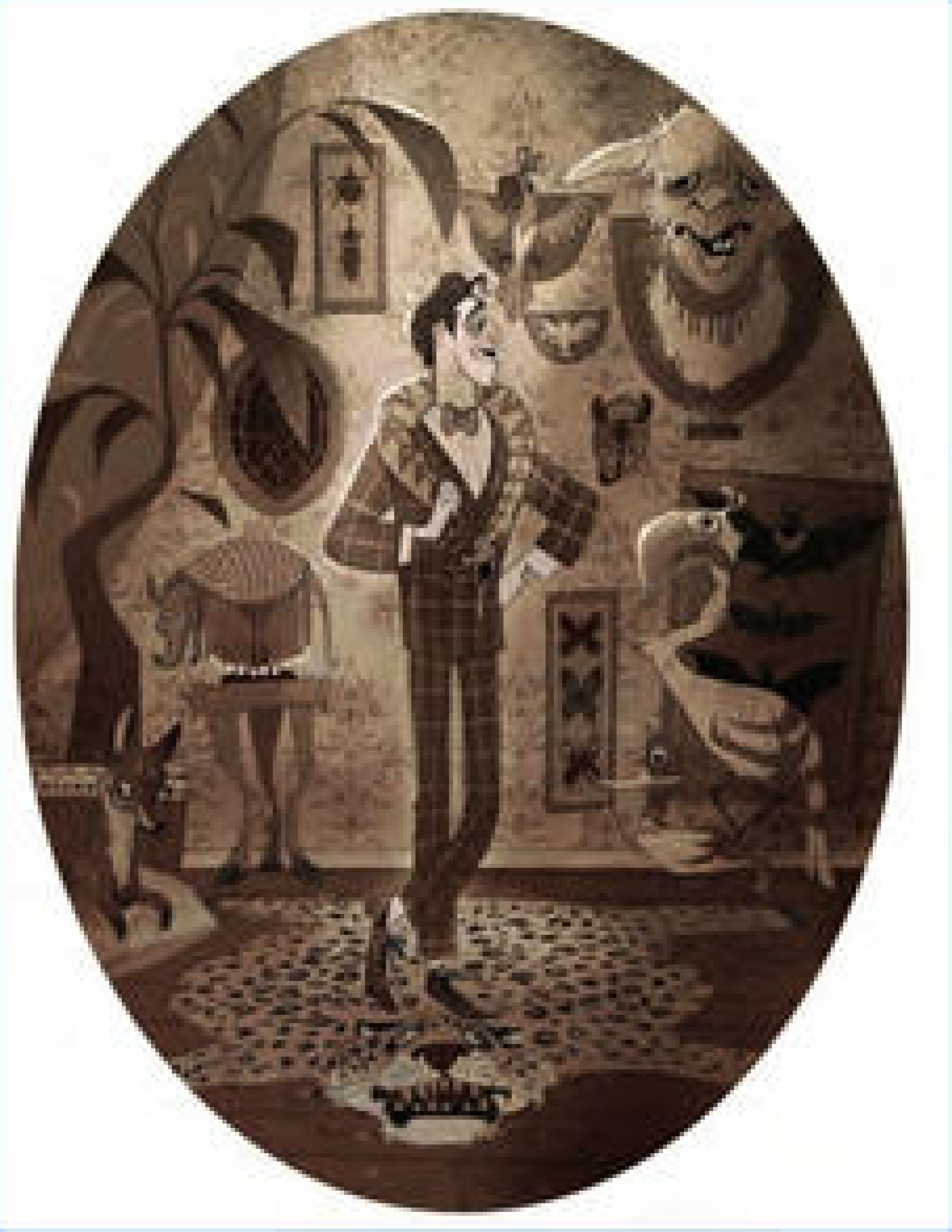


Byron Howard / Digital



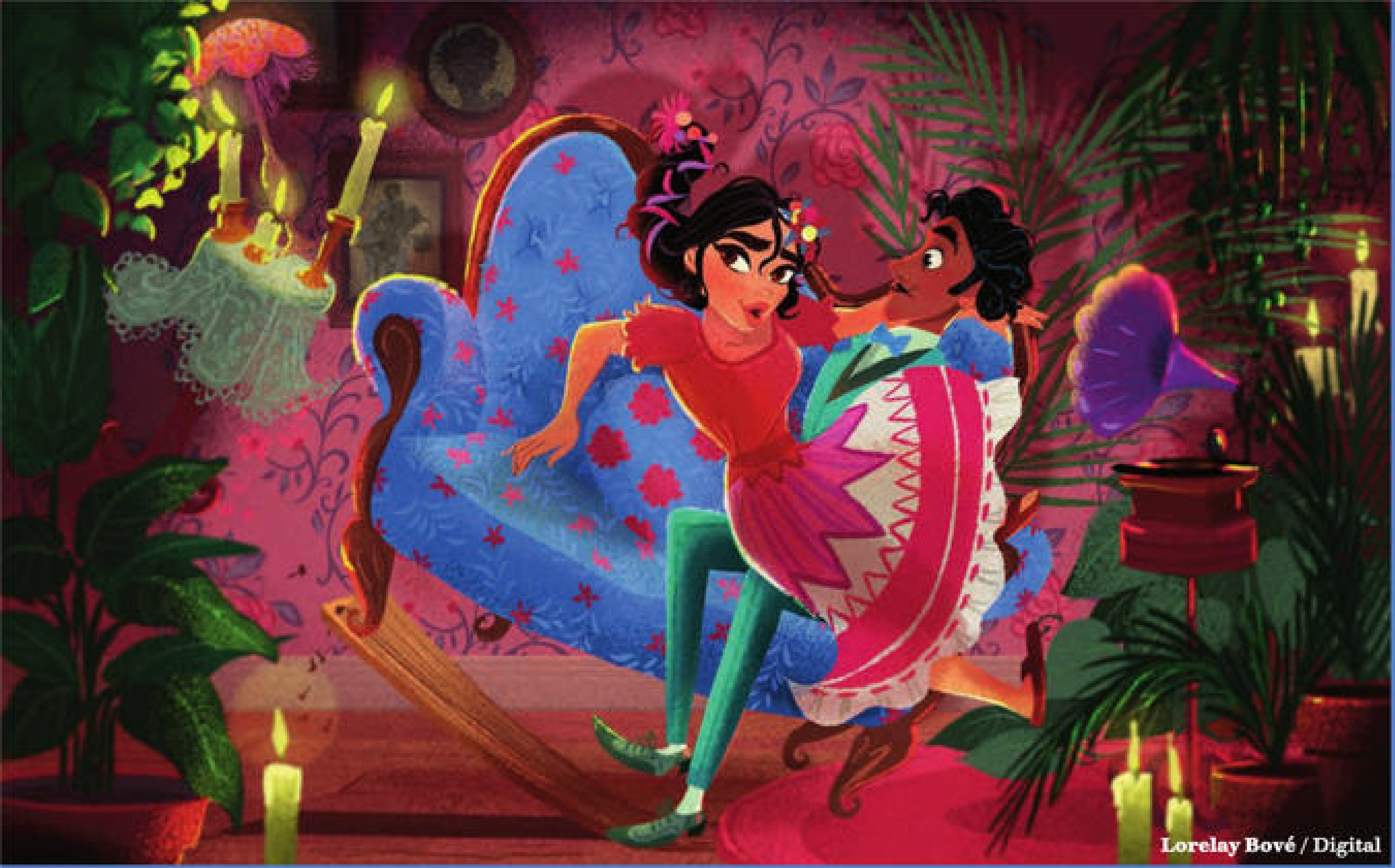
Griselda Sastrawinata-Lemay / Digital

"We always looked at Agustín as a city man, to expand on the origins of the family members. He is from somewhere similar to Bogotá, and he is very well put-together and wears a version of a three-piece suit, making him a fish out of water in this town."
—Bill Schwab, Art Director, Characters

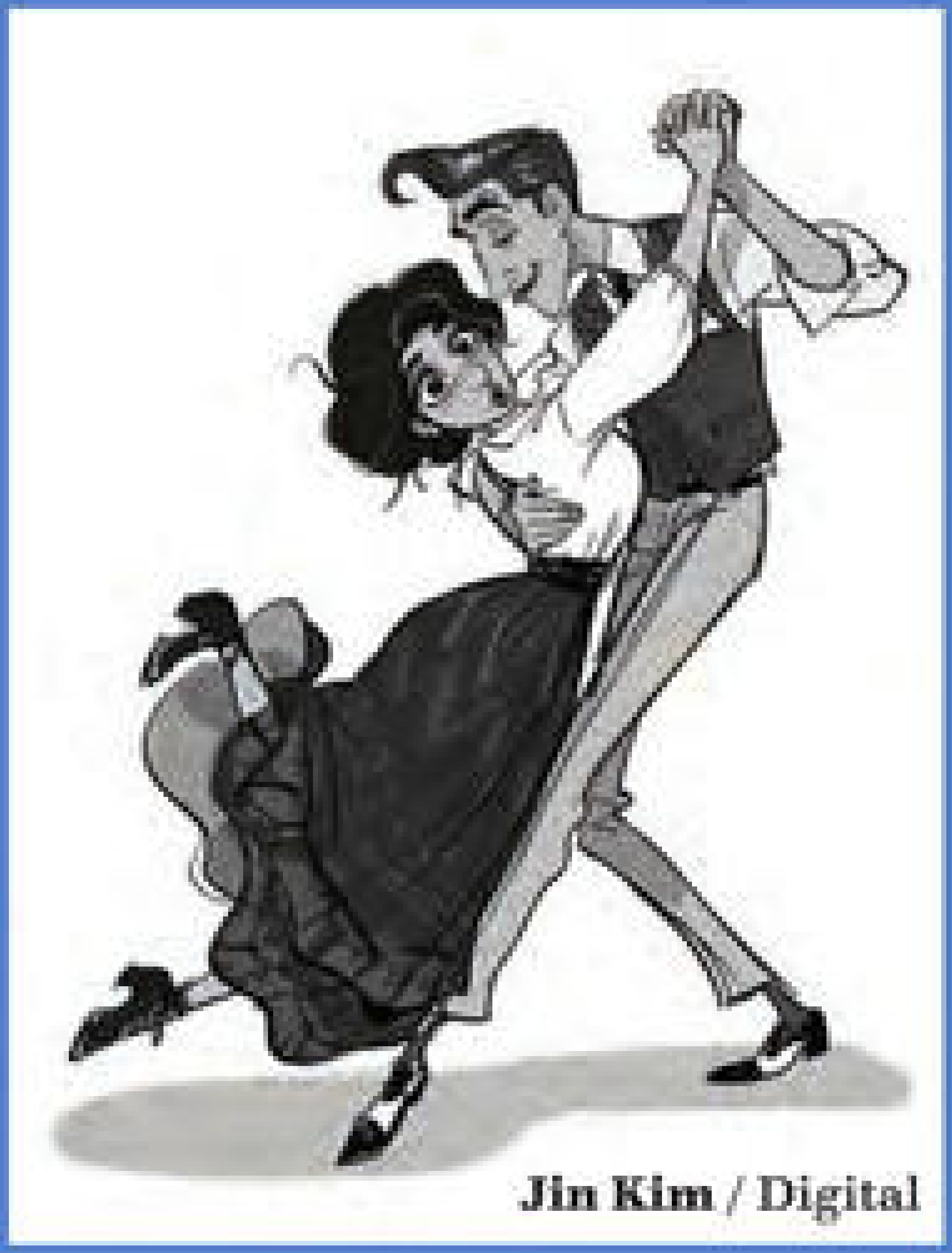


Meg Park / Digital

Various Artists / Digital



Lorelay Bové / Digital



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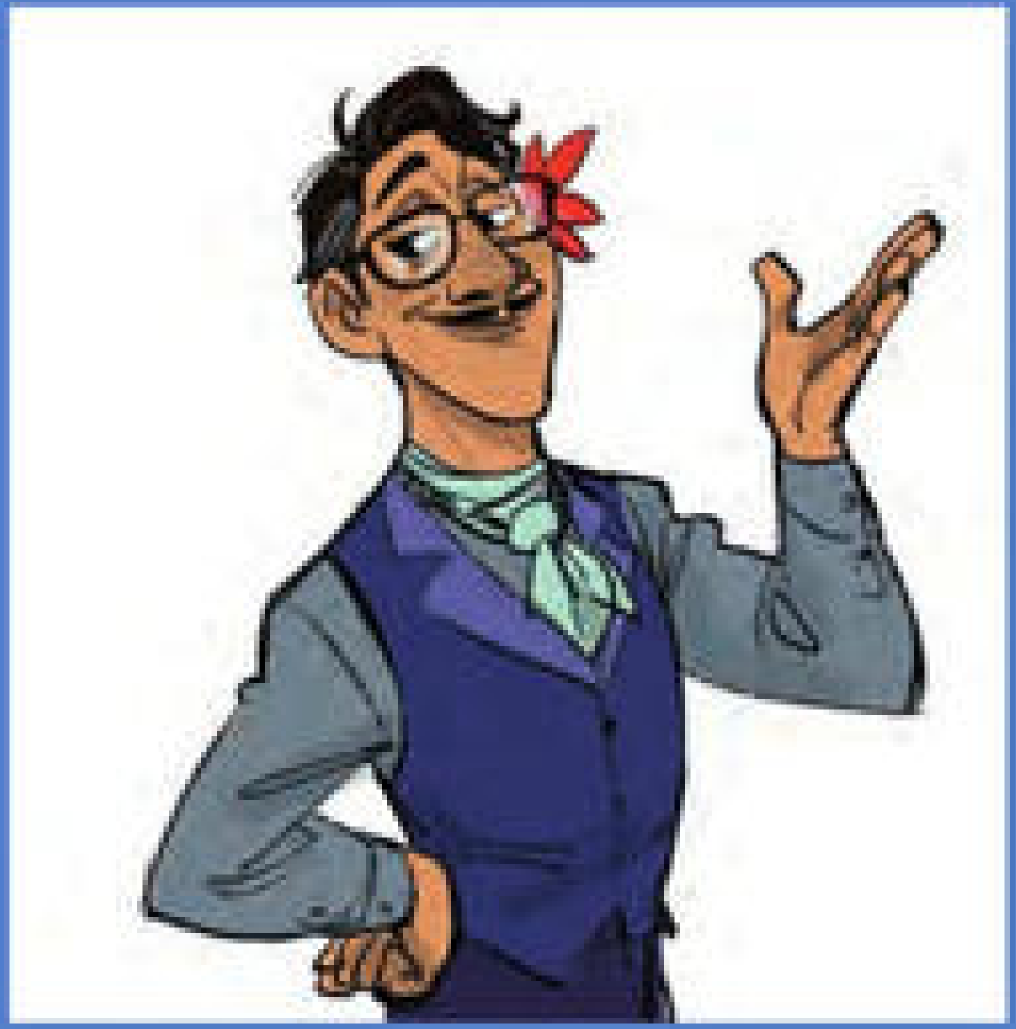
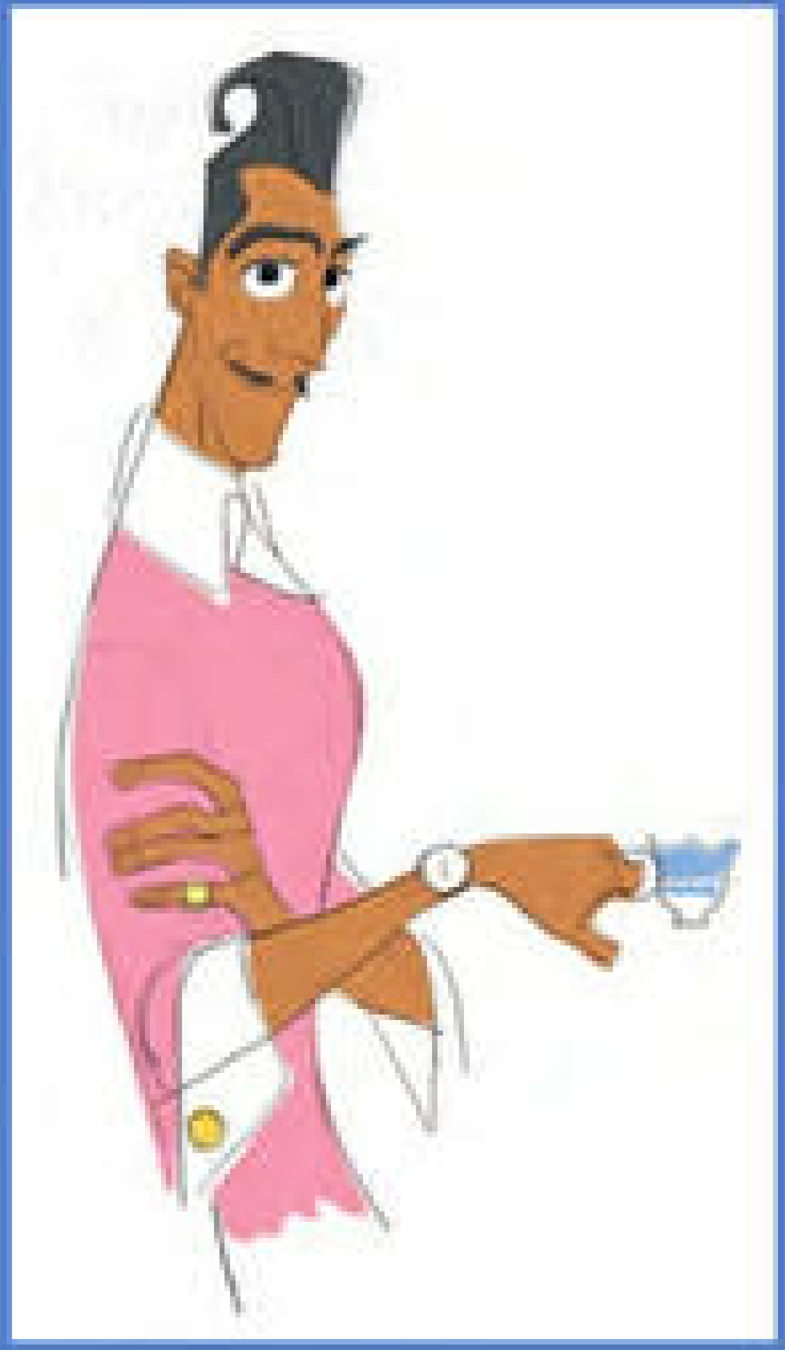
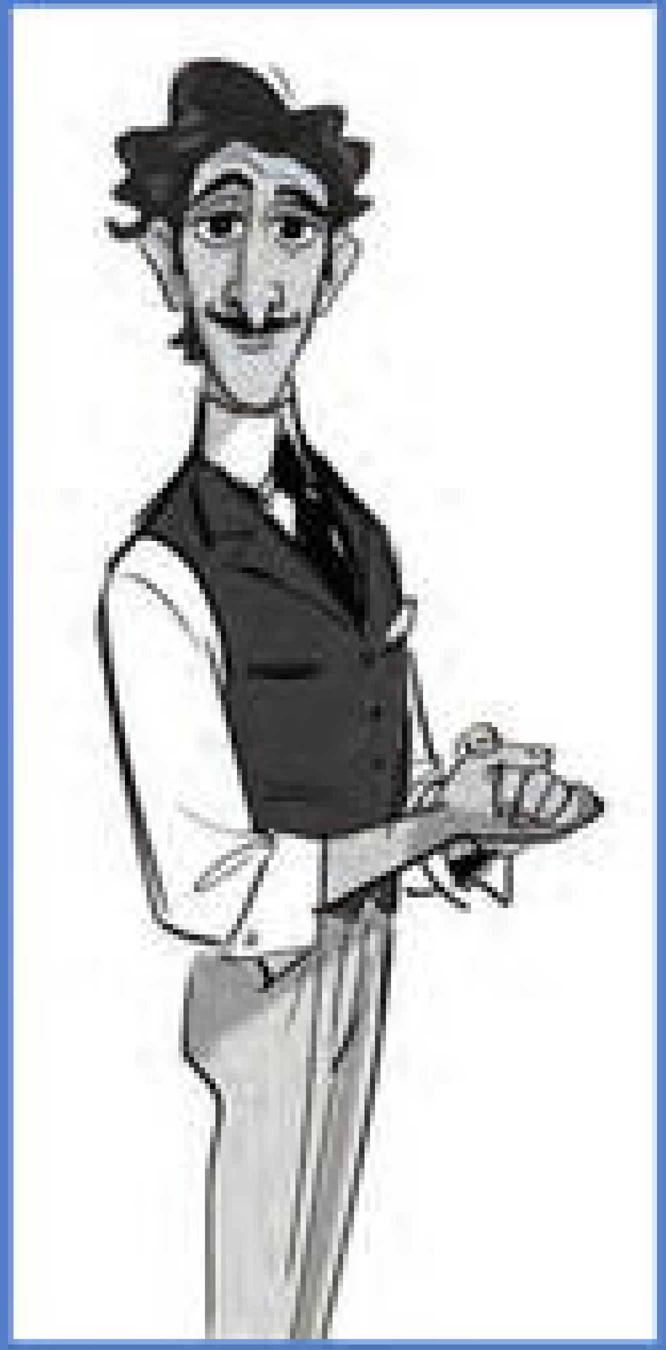


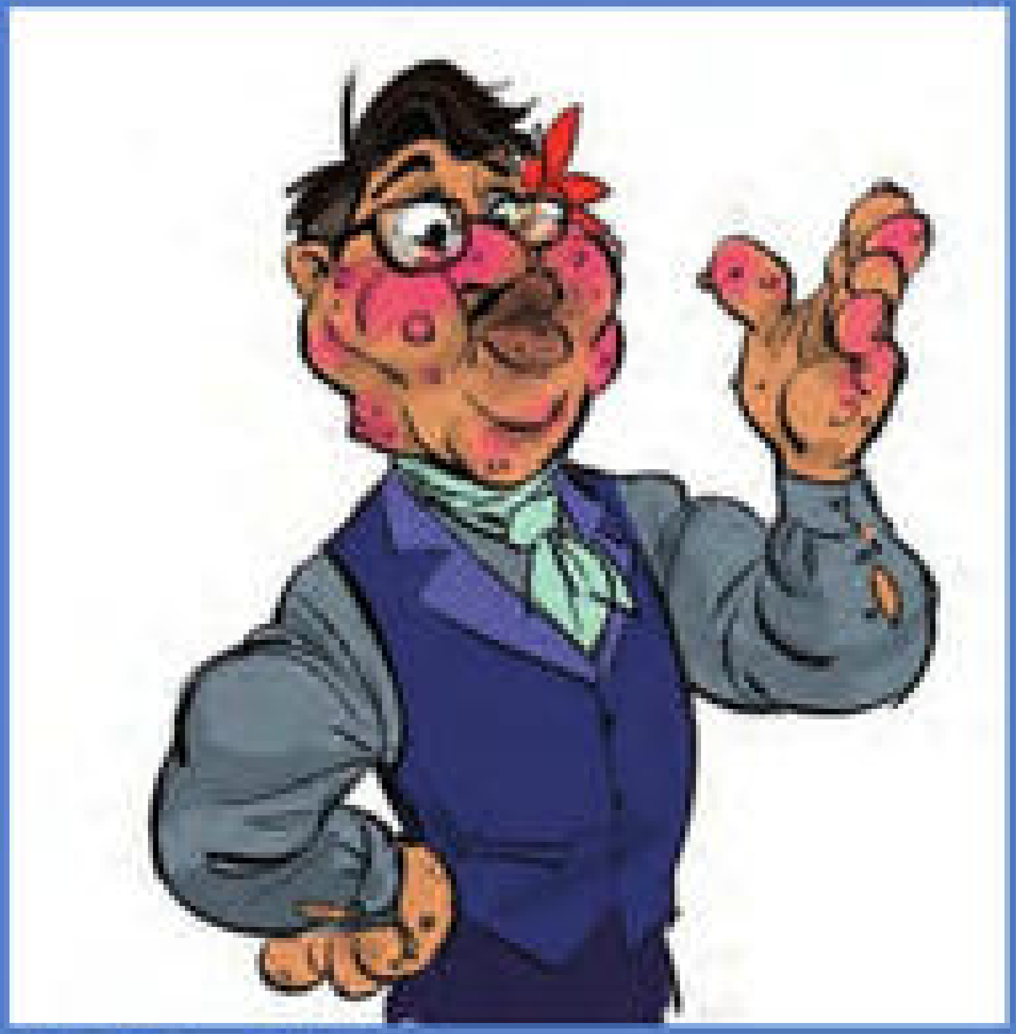
"I wanted his outfit to complement Julieta's, because I love making a good couple's costume. You can tell that they belong together without being matchy-matchy. His daughters are also present in his clothes: The flower in his lapel is something Isabela gave him, and each one of his socks represents his two other daughters, Mirabel and Luisa."
—Griselda Sastrawinata-Lemay, Visual Development Artist



Nick Orsi / Digital



Jin Kim / Digital



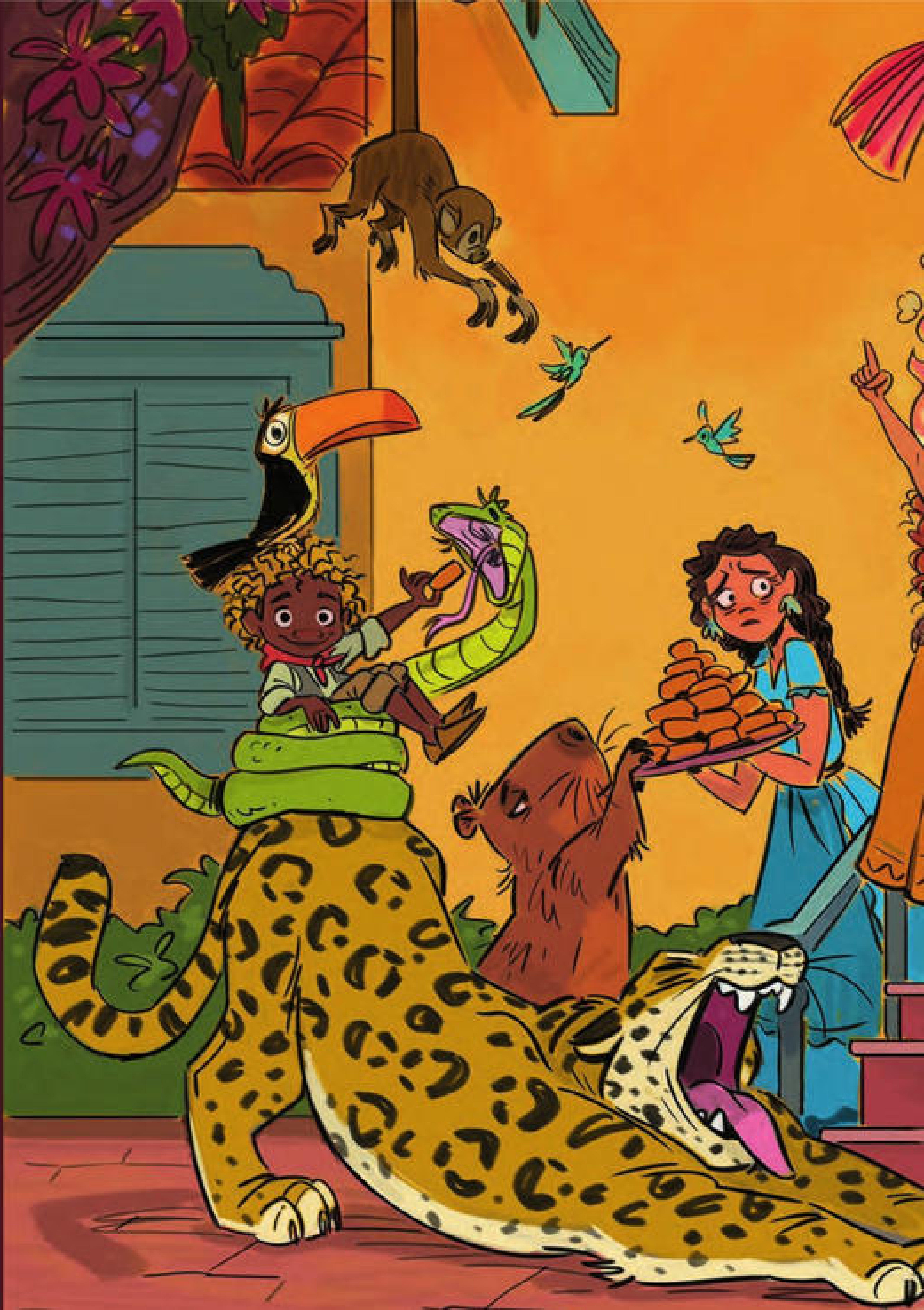
Jin Kim / Digital

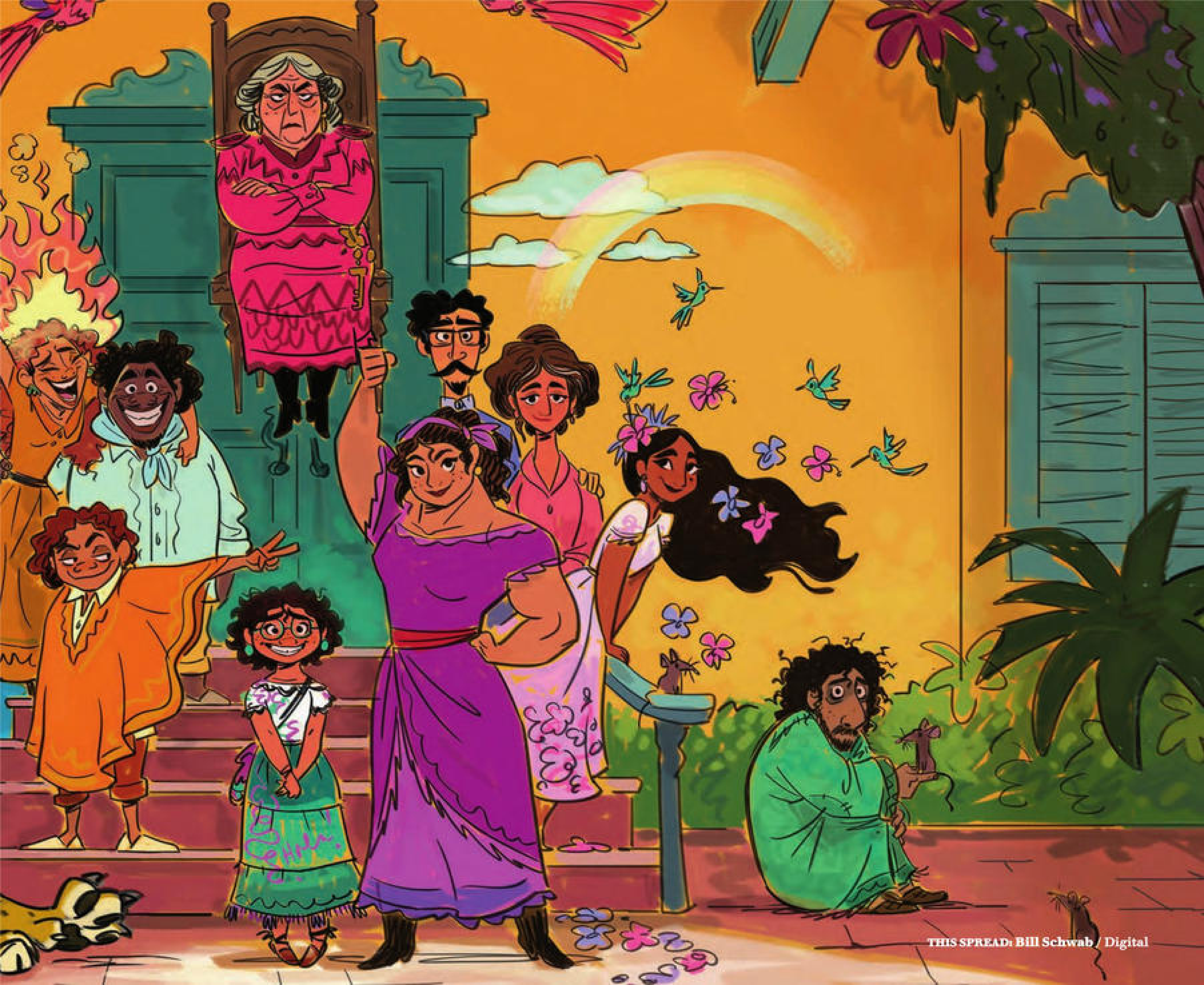
MIRABEL'S EXTENDED FAMILY

"I WANT PEOPLE TO FEEL LIKE THEY JUST SPENT time with a real family after watching the film," says Byron Howard. "I want them to picture what it is like to live with these people in this house and hopefully be completely immersed by it." This priority was front-and-center in making the character dynamics of *Encanto* feel relatable and real, the sort you might find in real extended families.

Many Walt Disney Animation Studios films focus on a single, central relationship between two characters. For *Encanto*, while Mirabel's emotional tie with Abuela is its core, the creative team wanted to try something different by having Mirabel experience a meaningful emotional bond with each one of her many family members. They also wanted Mirabel's family to include not only siblings and parents, but also cousins, aunts, and uncles, to reflect a multi-generational home that would ring true to many Latin American families. This was also an opportunity to show the ethnic diversity that can exist within families in Colombia.

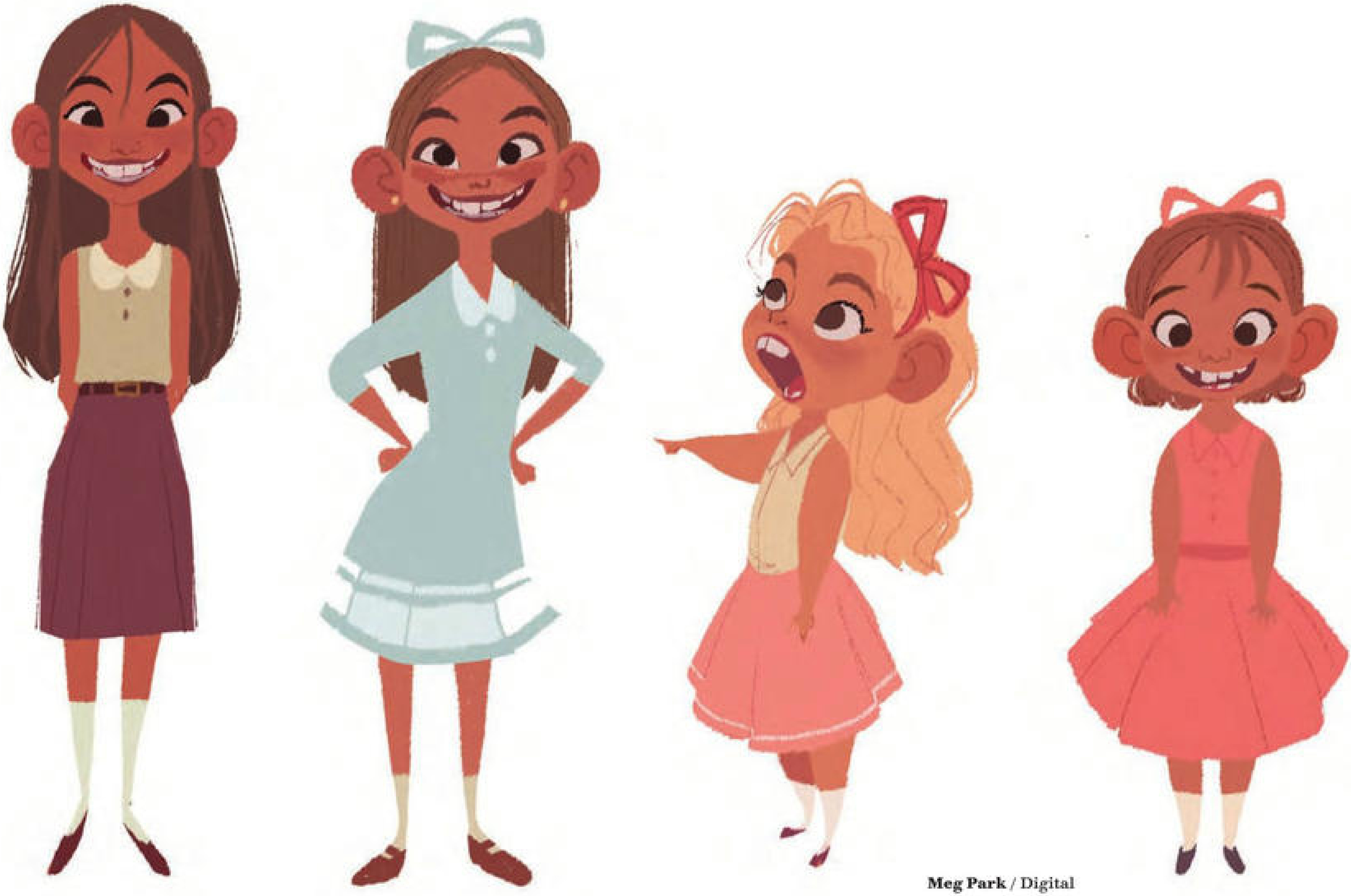
With that in mind, they created a core cast of twelve, a group that would definitely fill up the family portrait. And since they didn't want the extended family members to act like fillers, the team purposely crafted each one to have a specific personality, look, and power. From the sweet and shy Antonio, to the loud Pepa, to the insecure Bruno, there are more than enough Madrigals to represent the classic familial roles that many will recognize in their own lives.



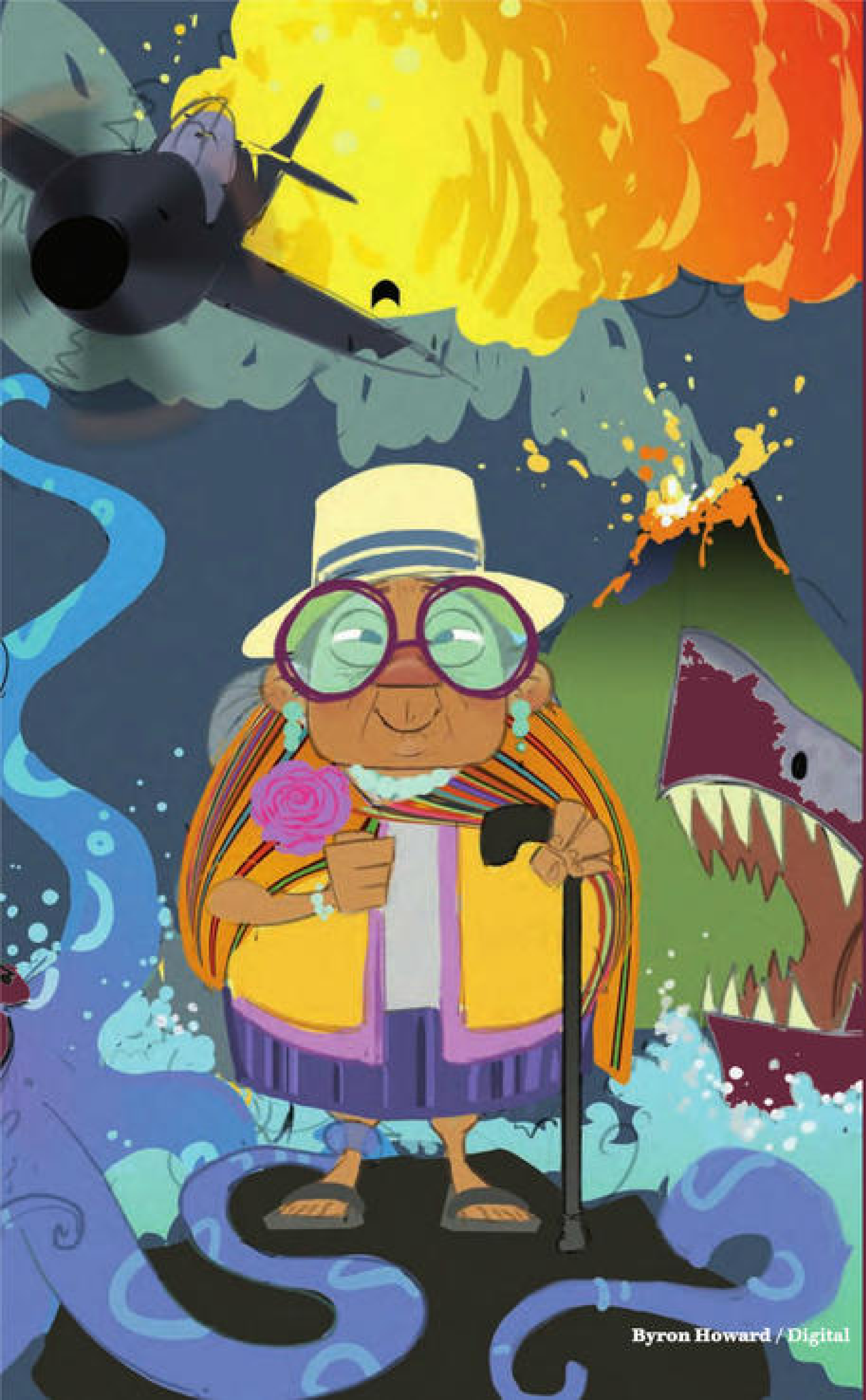


THIS SPREAD: Bill Schwab / Digital

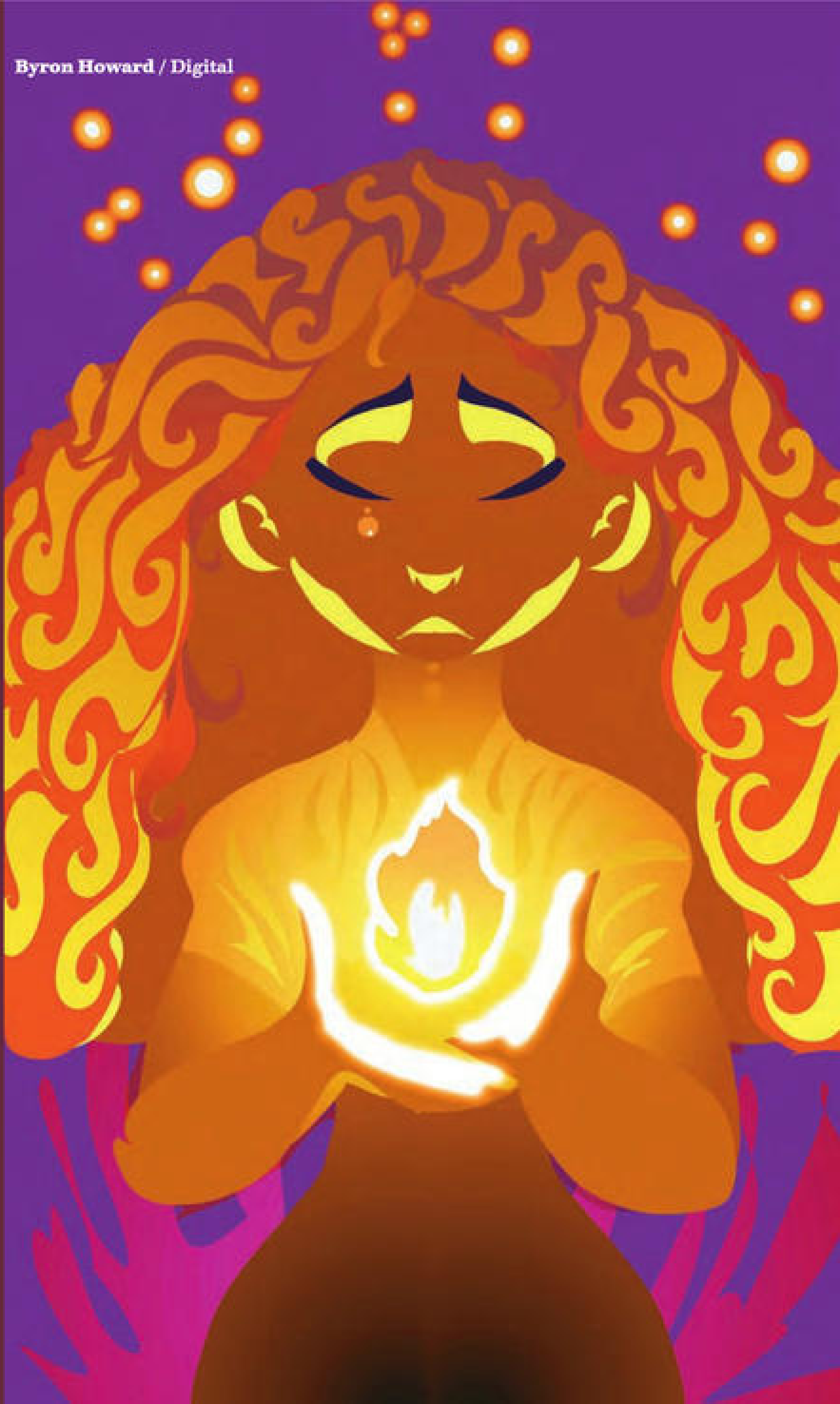
"I drew so many extended family members early on, even before we had a set story. I was inspired by the short stories Jared had written as exercises, in which everything was about magical realism and emotion. Through that exploration, we found the characters that you now see in the film."—Byron Howard, Director



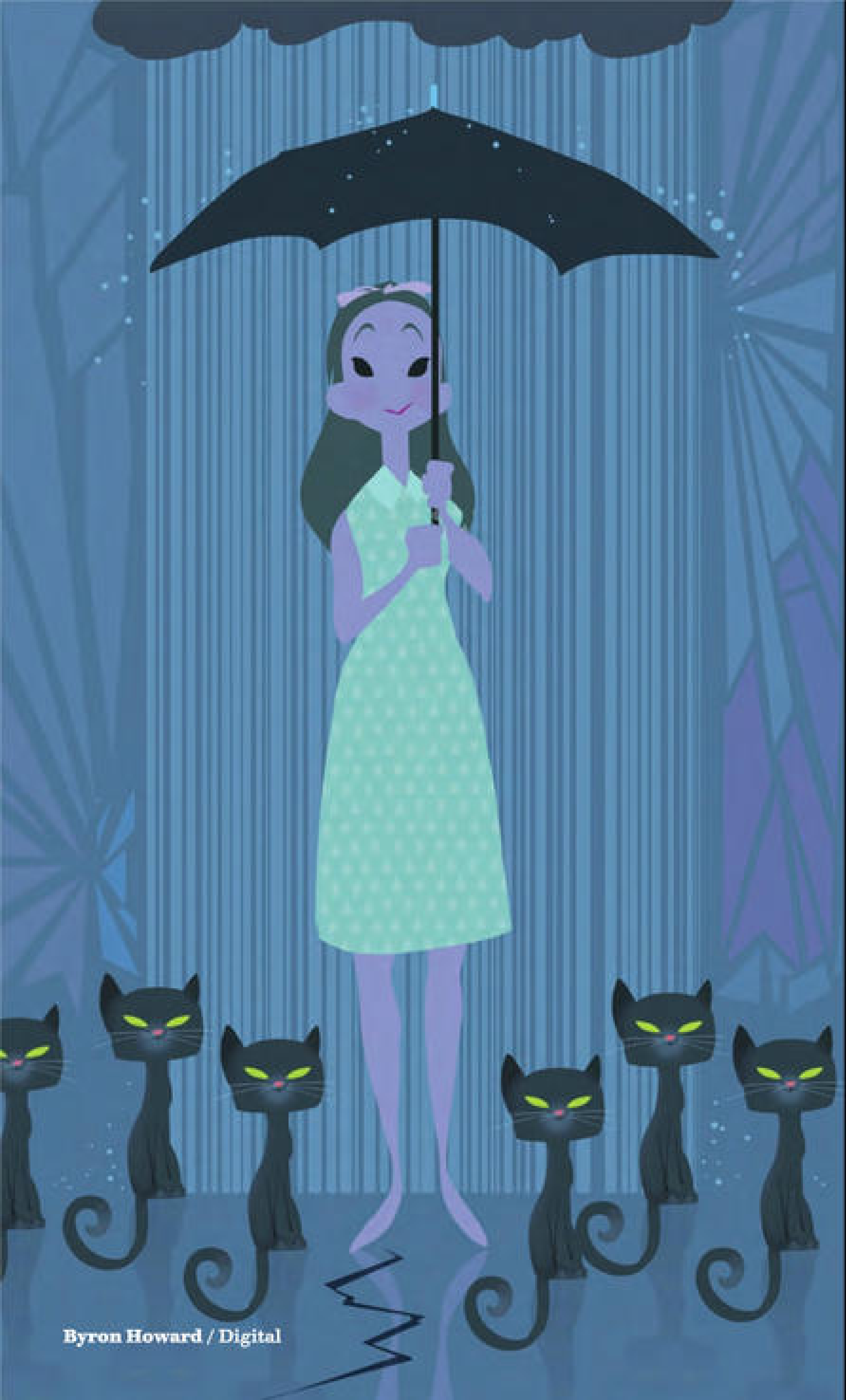
Meg Park / Digital



Byron Howard / Digital



Byron Howard / Digital



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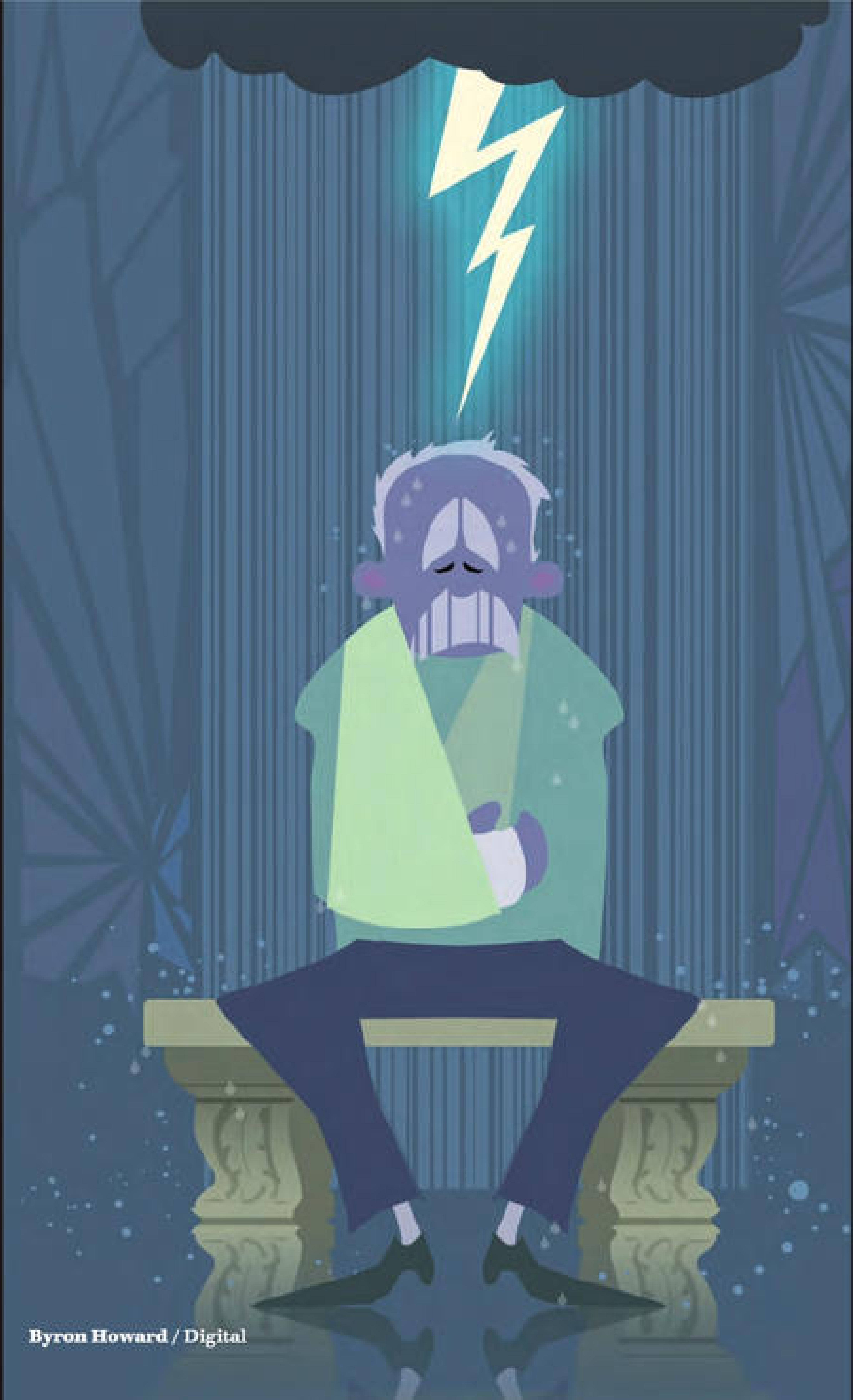

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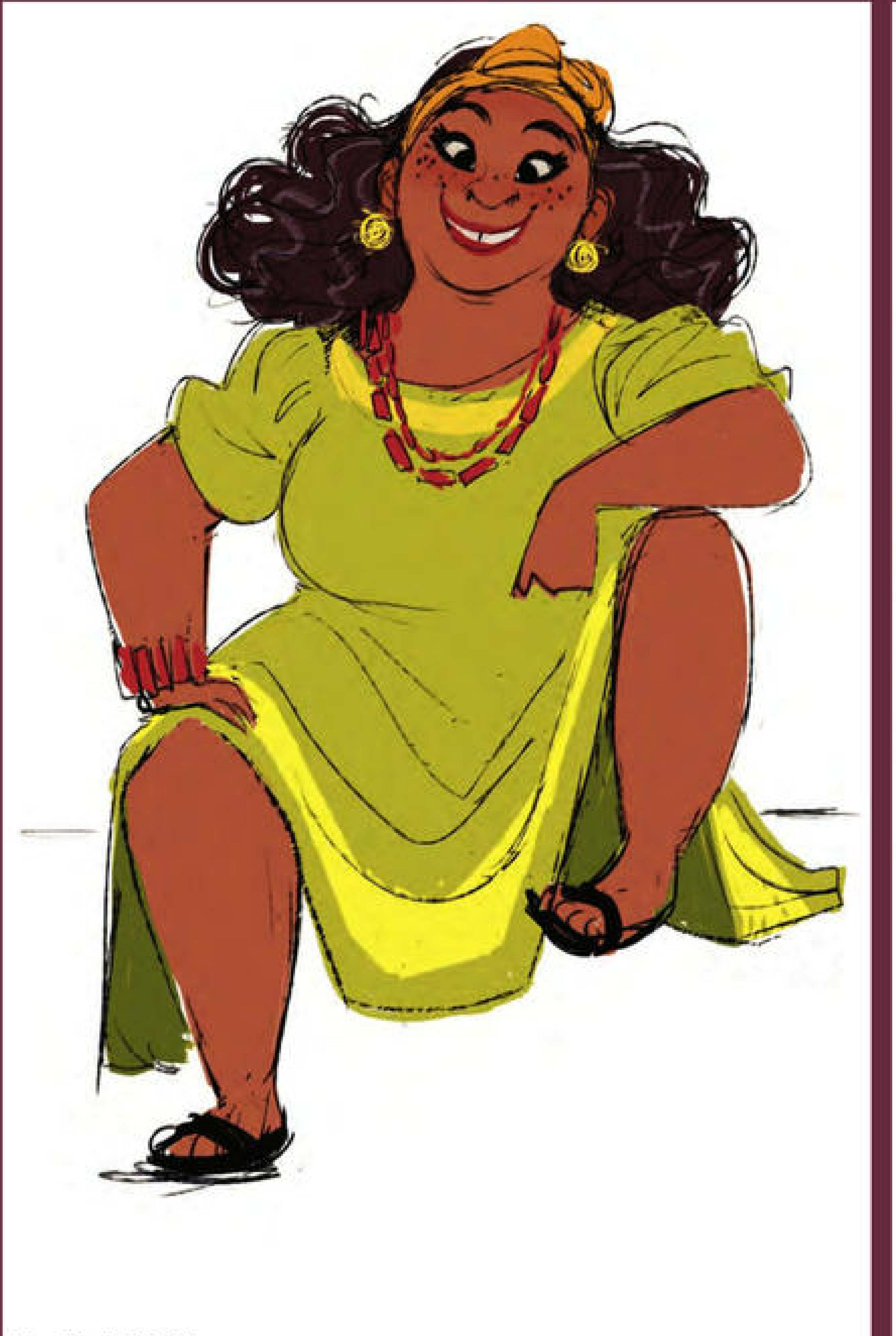
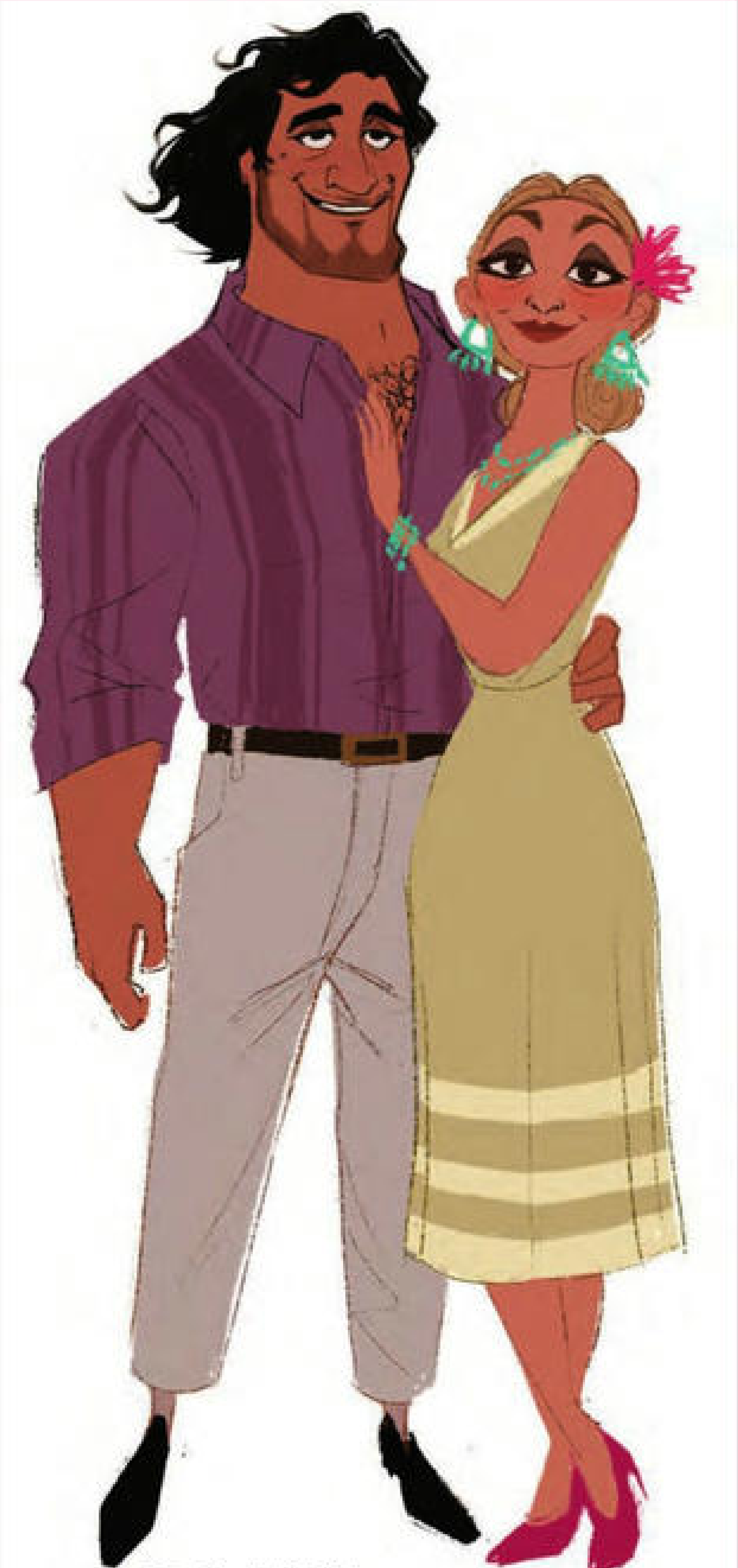


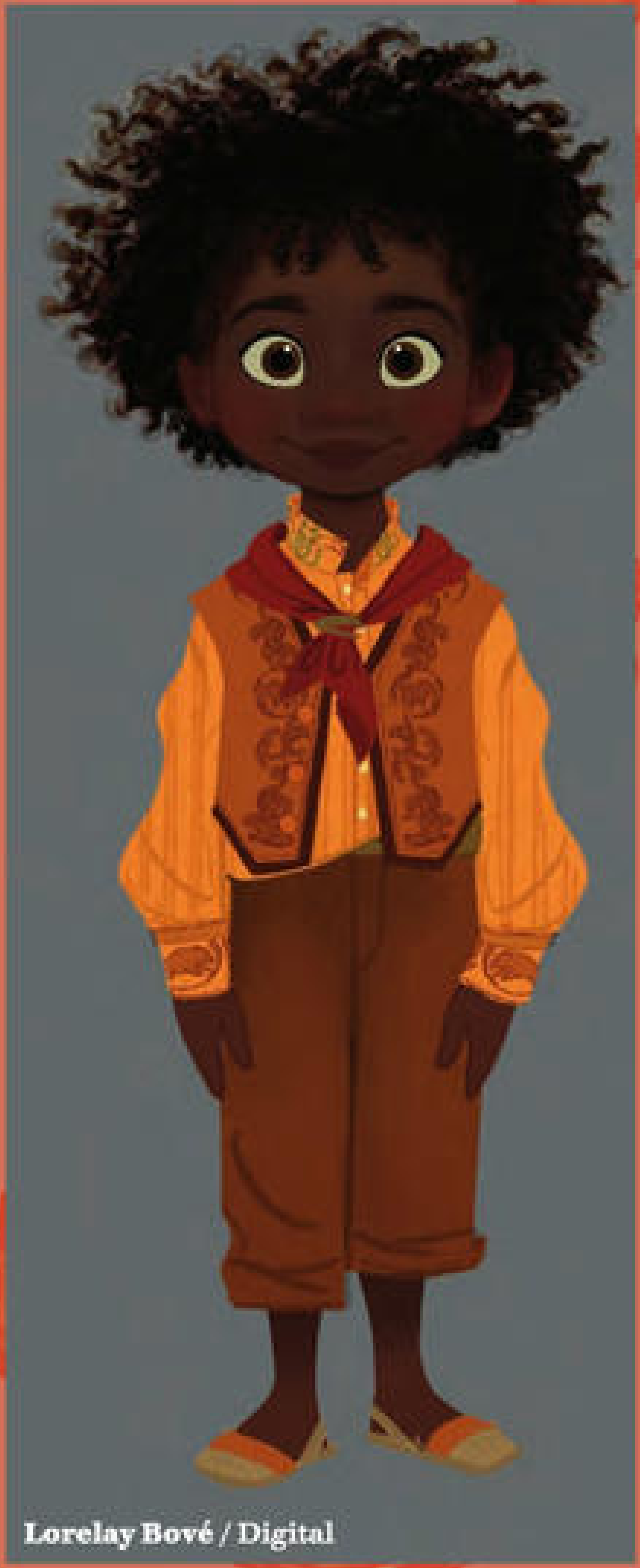
Meg Park / Digital

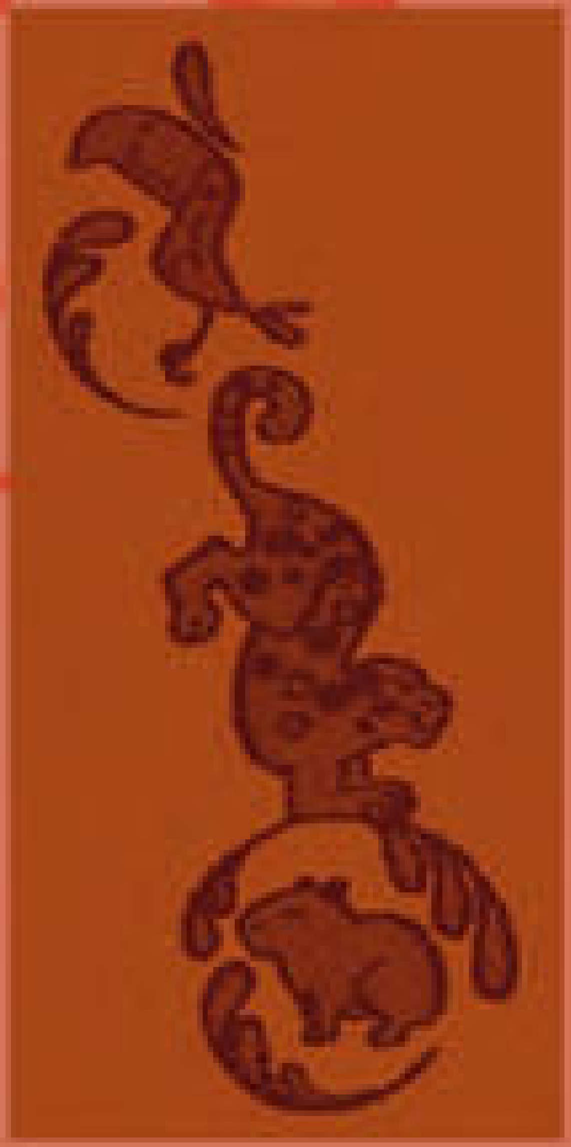


Meg Park / Digital

Antonio

"Antonio starts the film with a white outfit because he still hasn't received his gift. After that happens, he changes into a more colorful version that incorporates the animals he can now communicate with. For that second costume, I was inspired by elements from the Caribbean coast outfits, like the red handkerchief." —Lorelay Bové, Associate Production Designer


Lorelay Bové / Digital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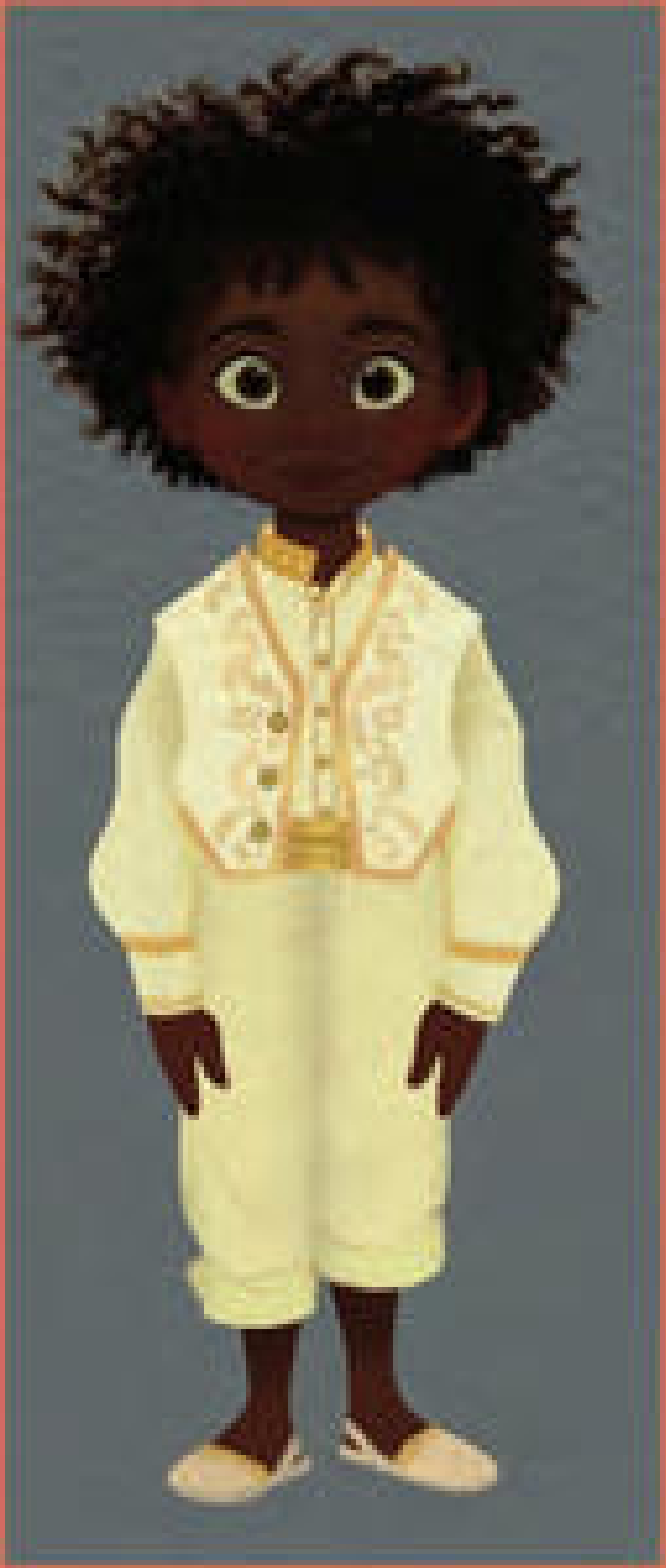
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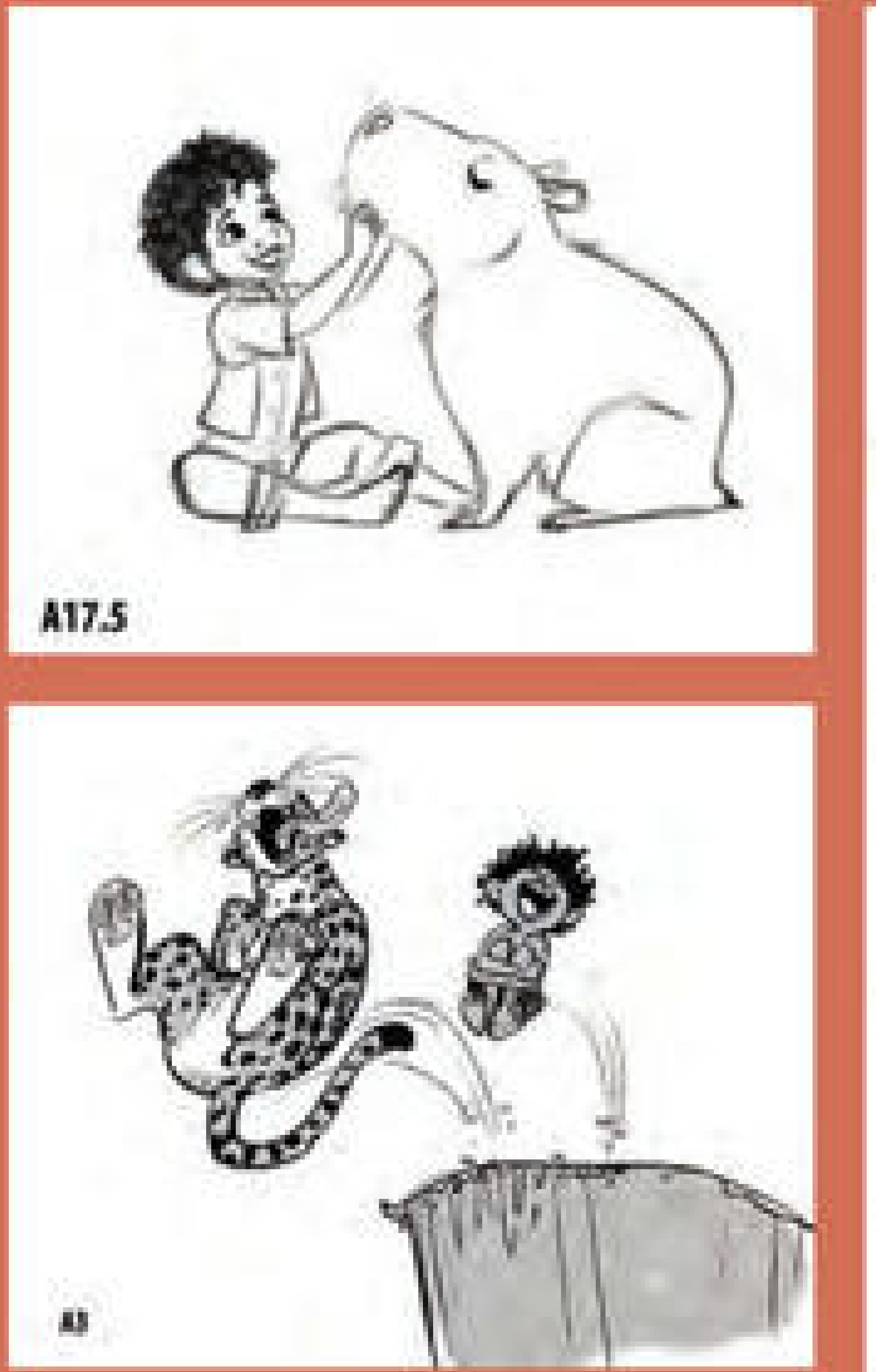
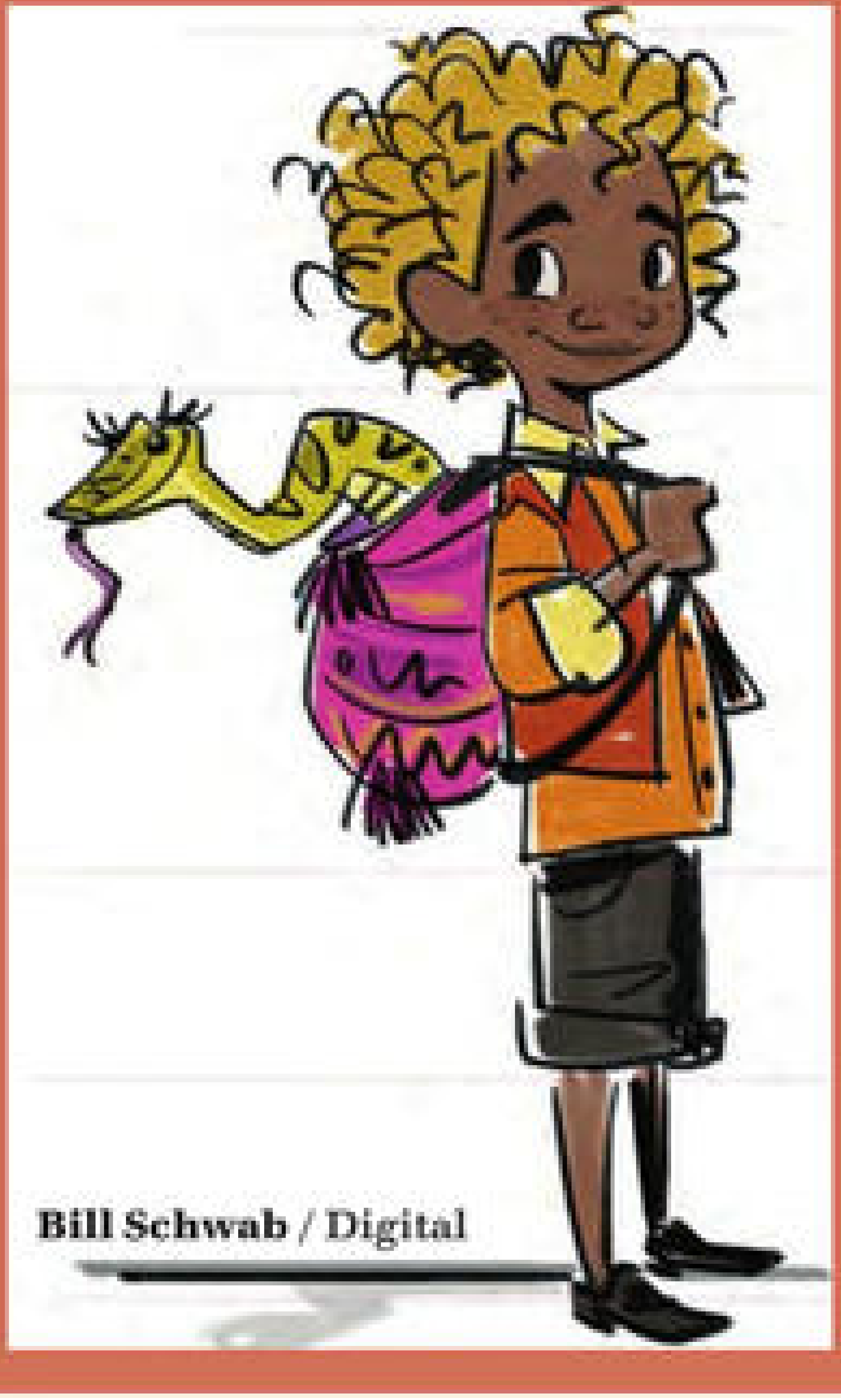
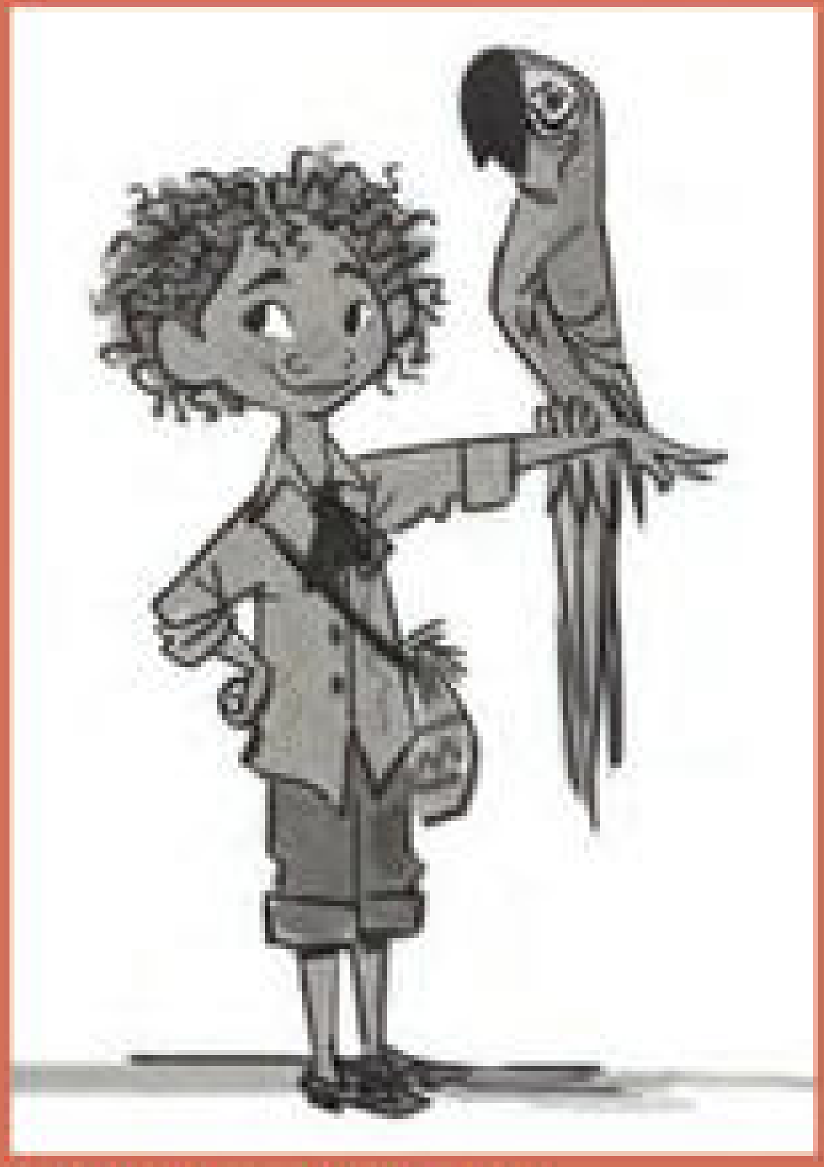


Jin Kim / Digital


Bill Schwab / Digital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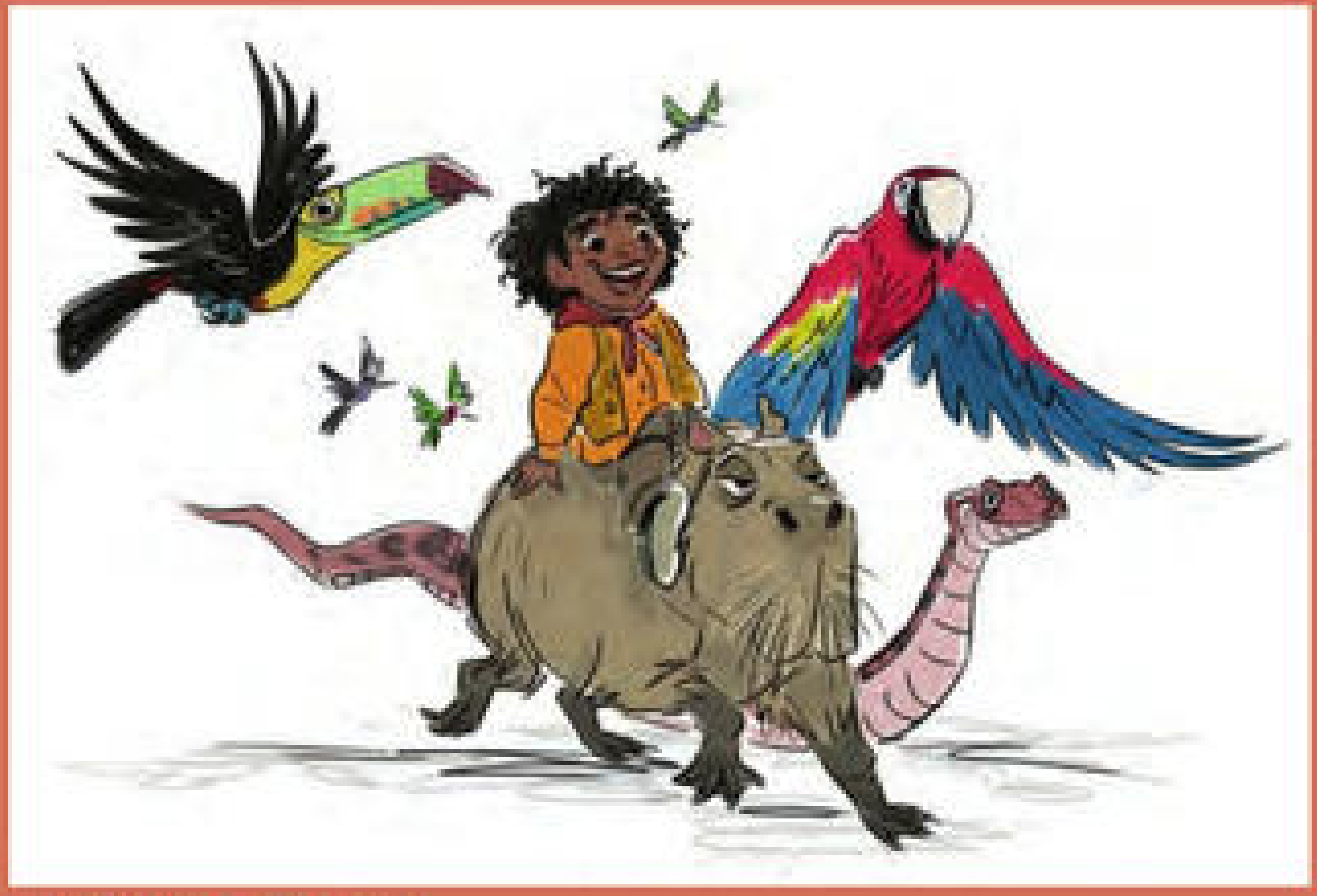
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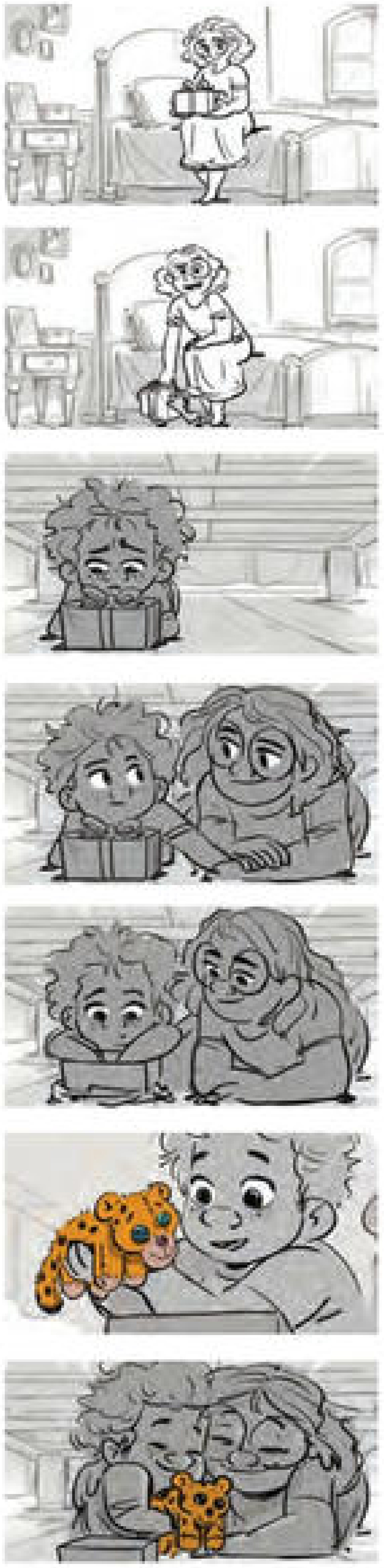
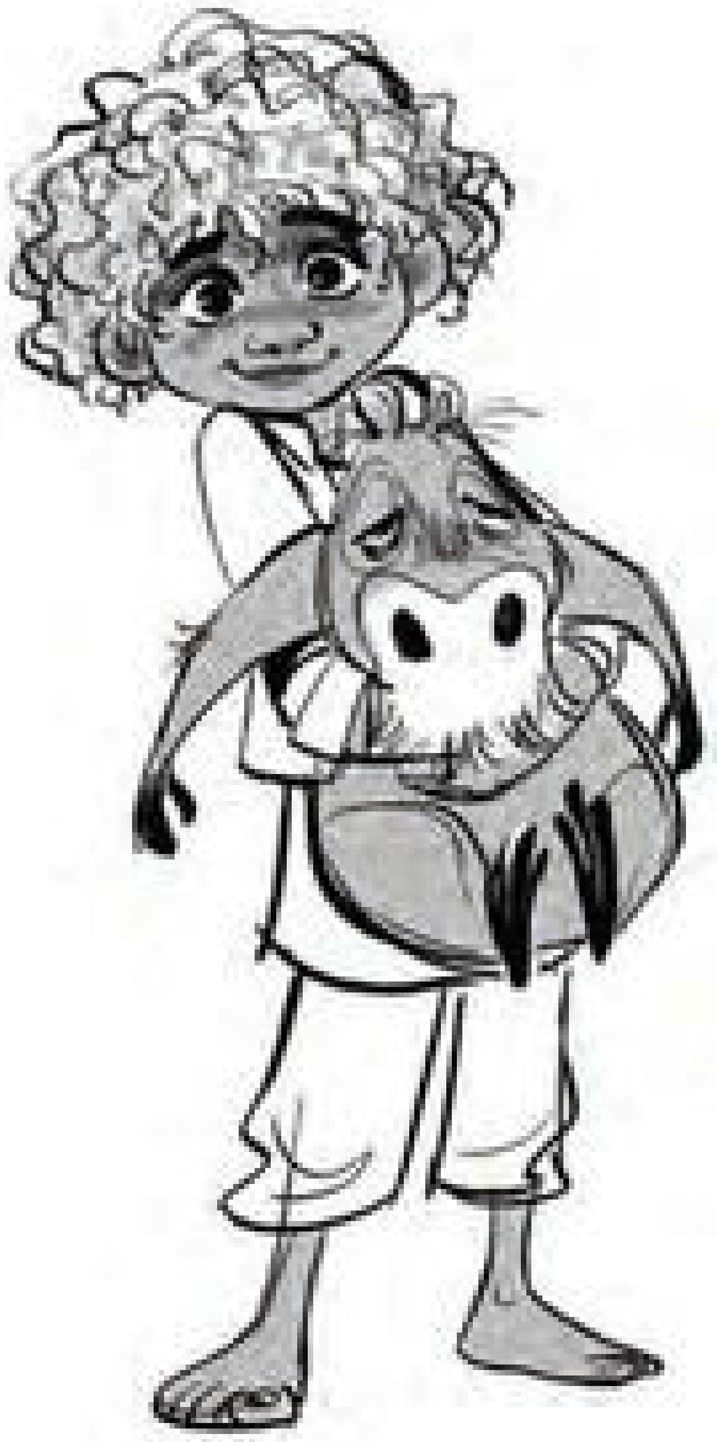
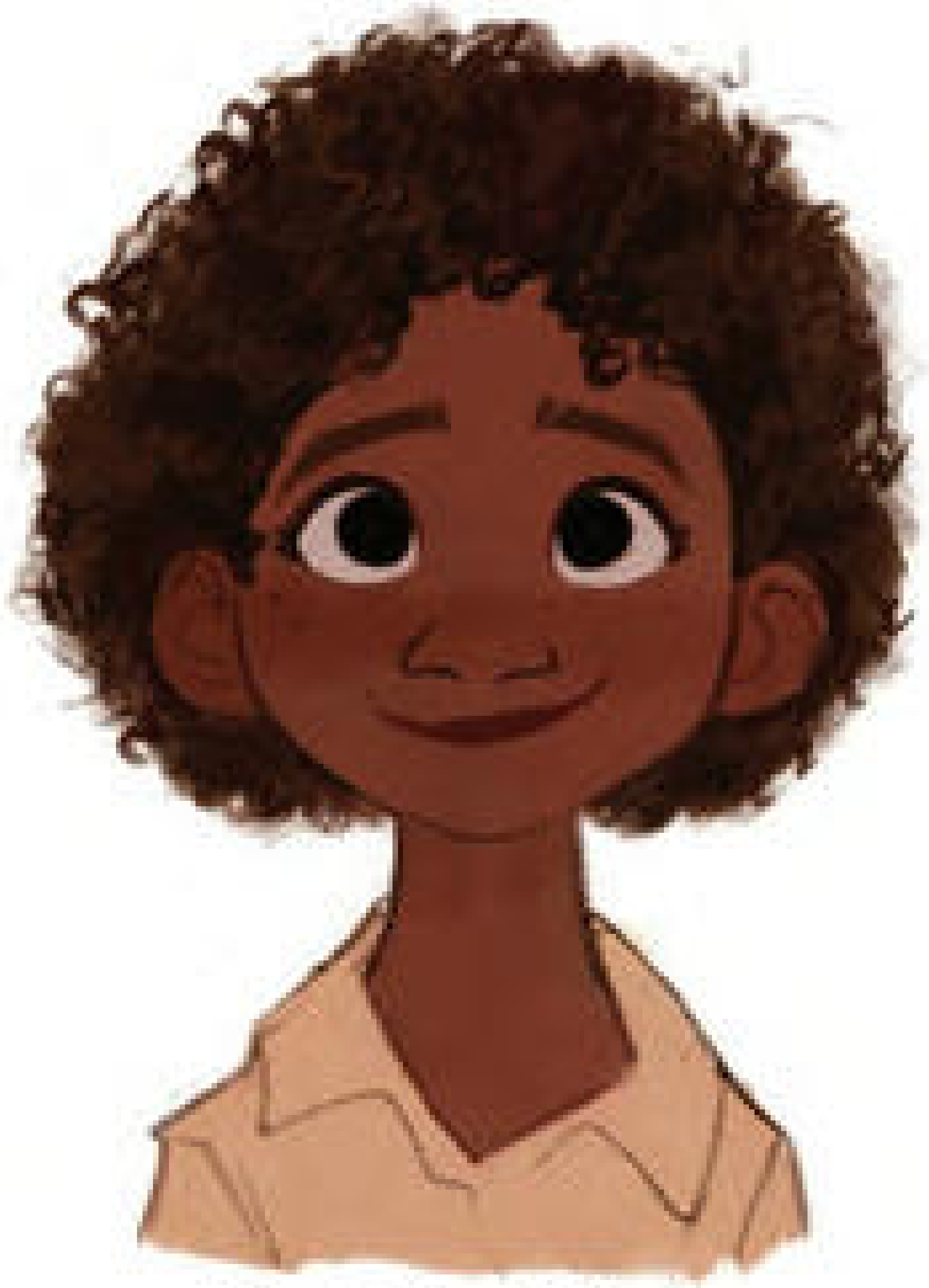


Jason Hand / Digital

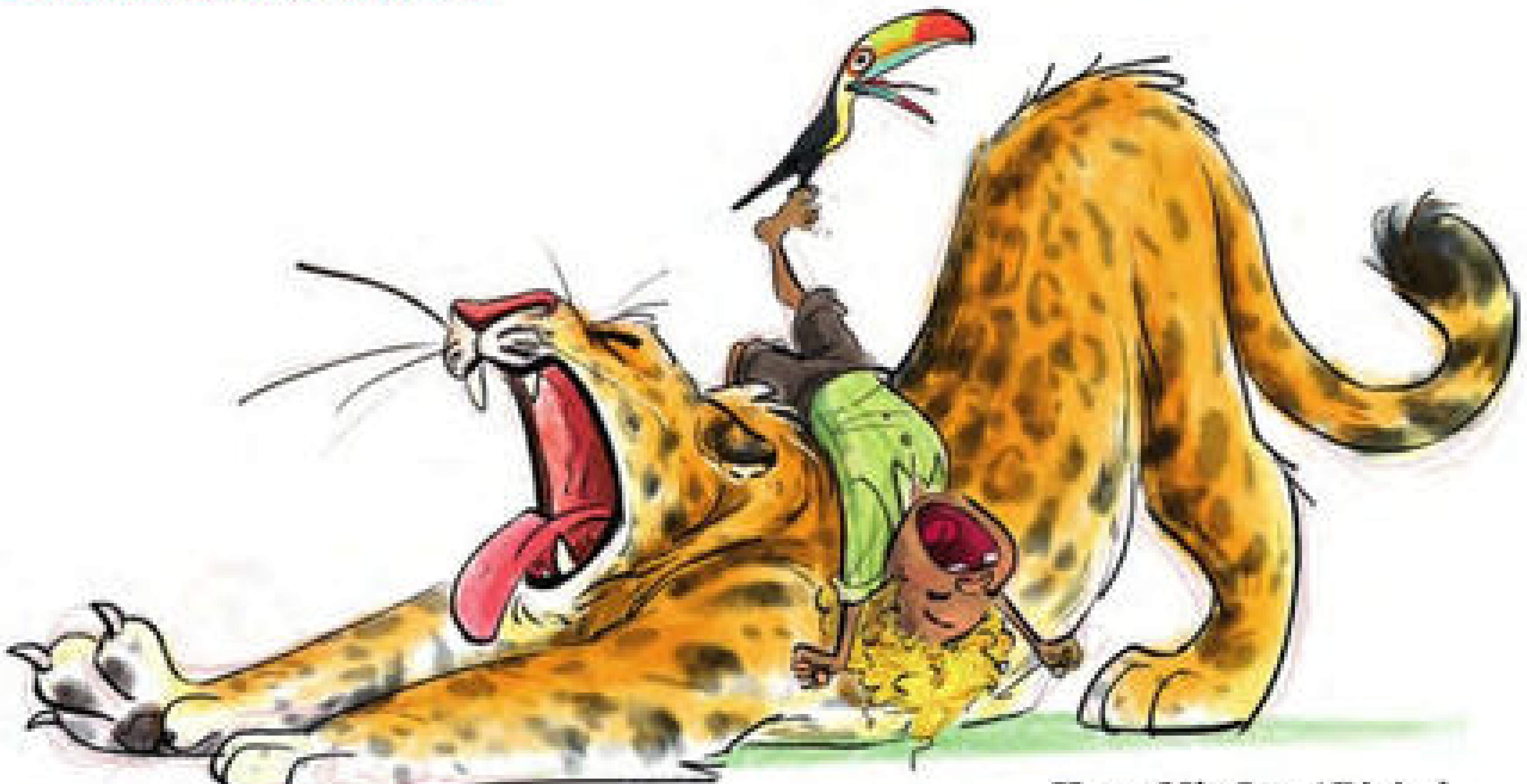


Jin Kim / Digital

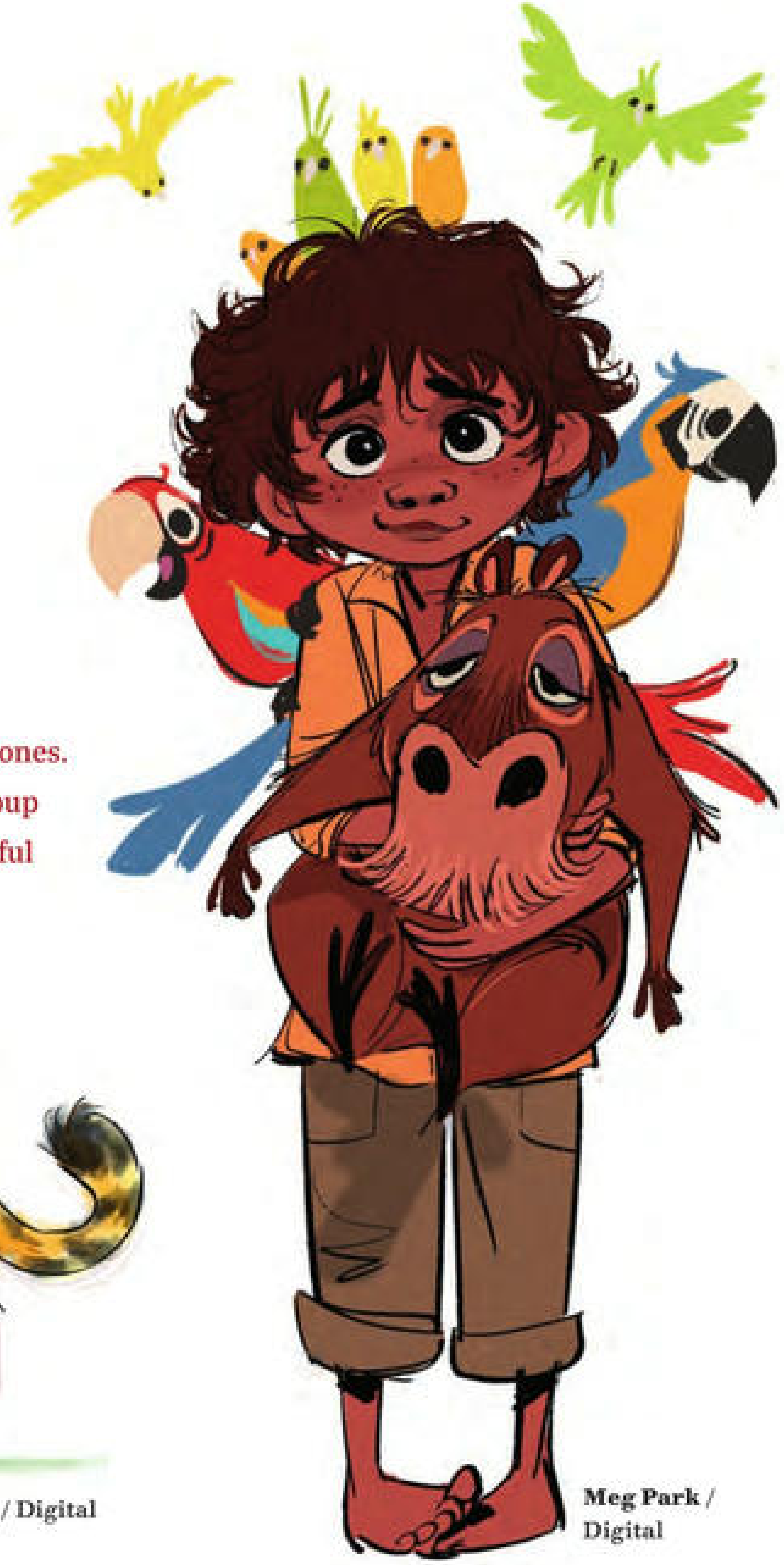


Meg Park / Digital

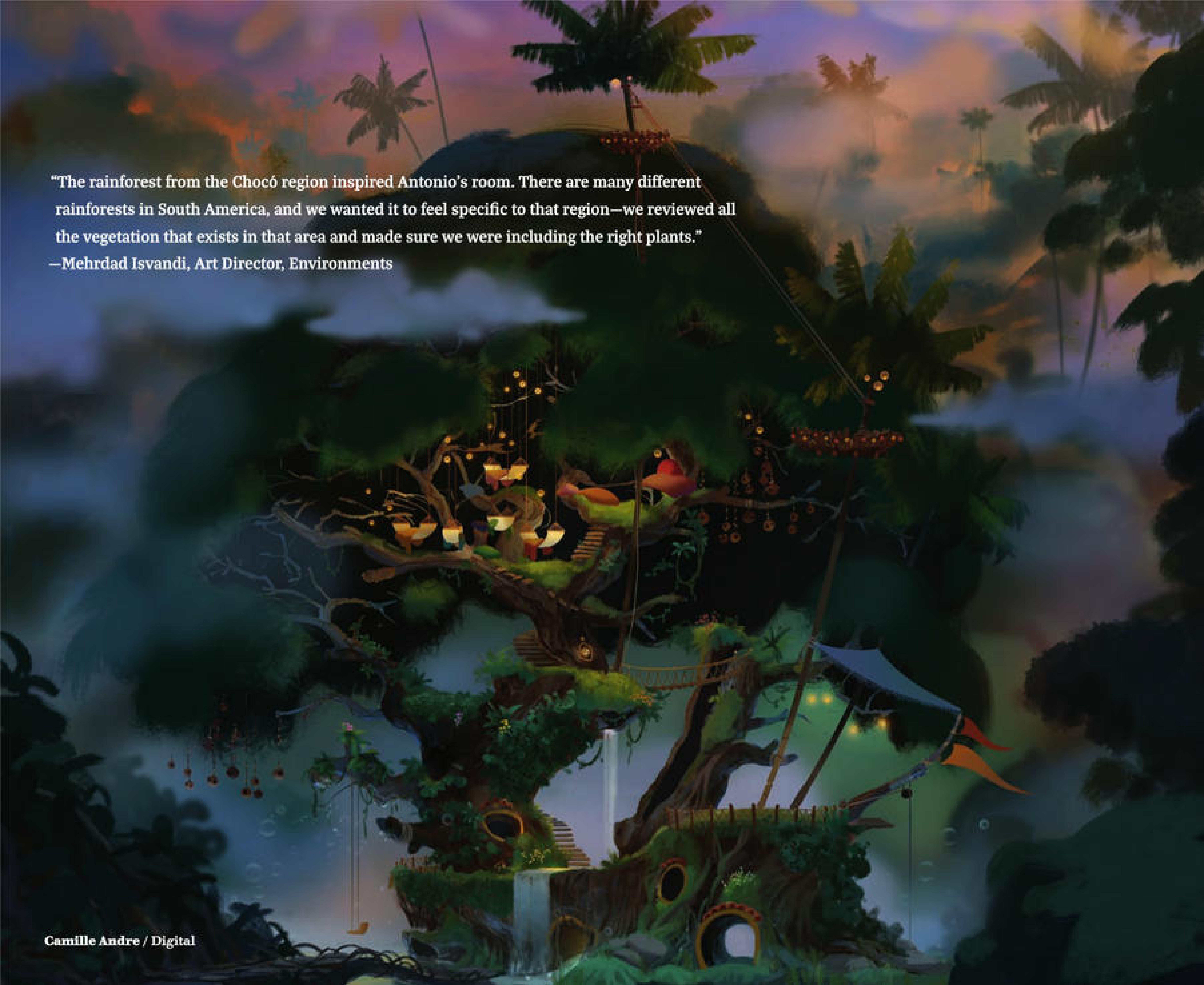
"For Antonio, we explored many different facial features and hair tones. Our internal Walt Disney Animation Studios' Black Employees group was key to helping us find his final design, making him the beautiful little boy we have reflected in the film."
—Yvett Merino, Producer



Hyun Min Lee / Digital



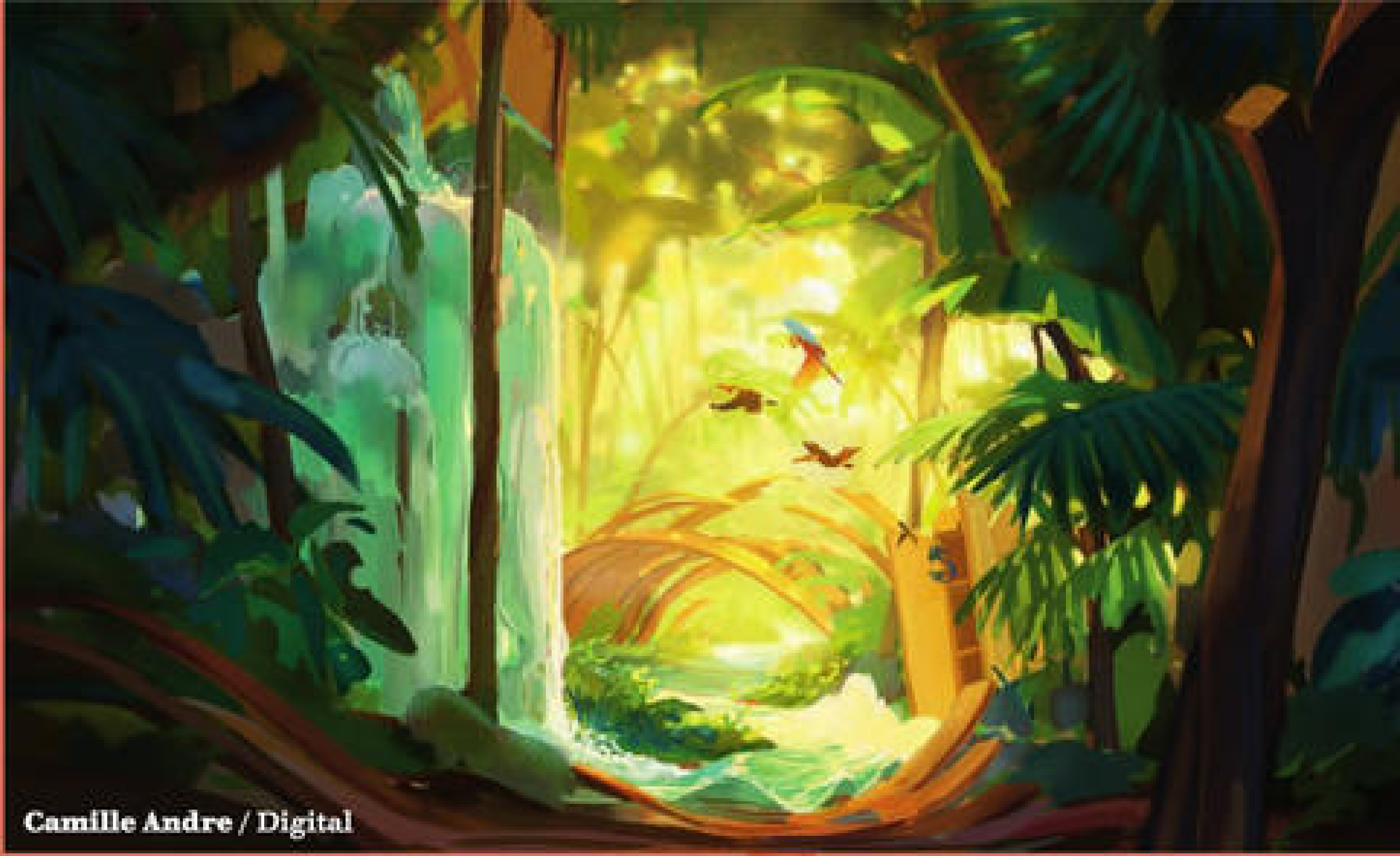
Meg Park / Digital

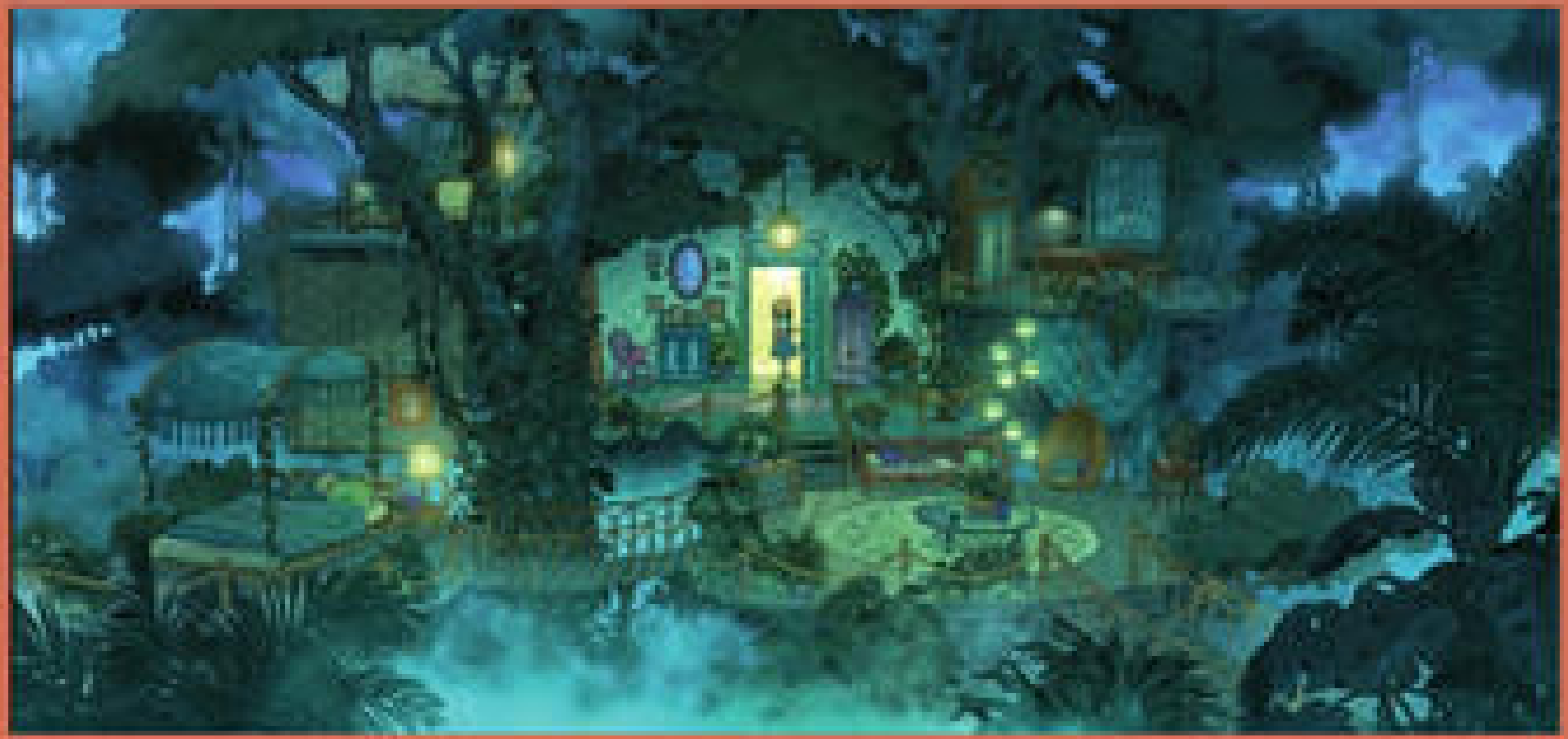


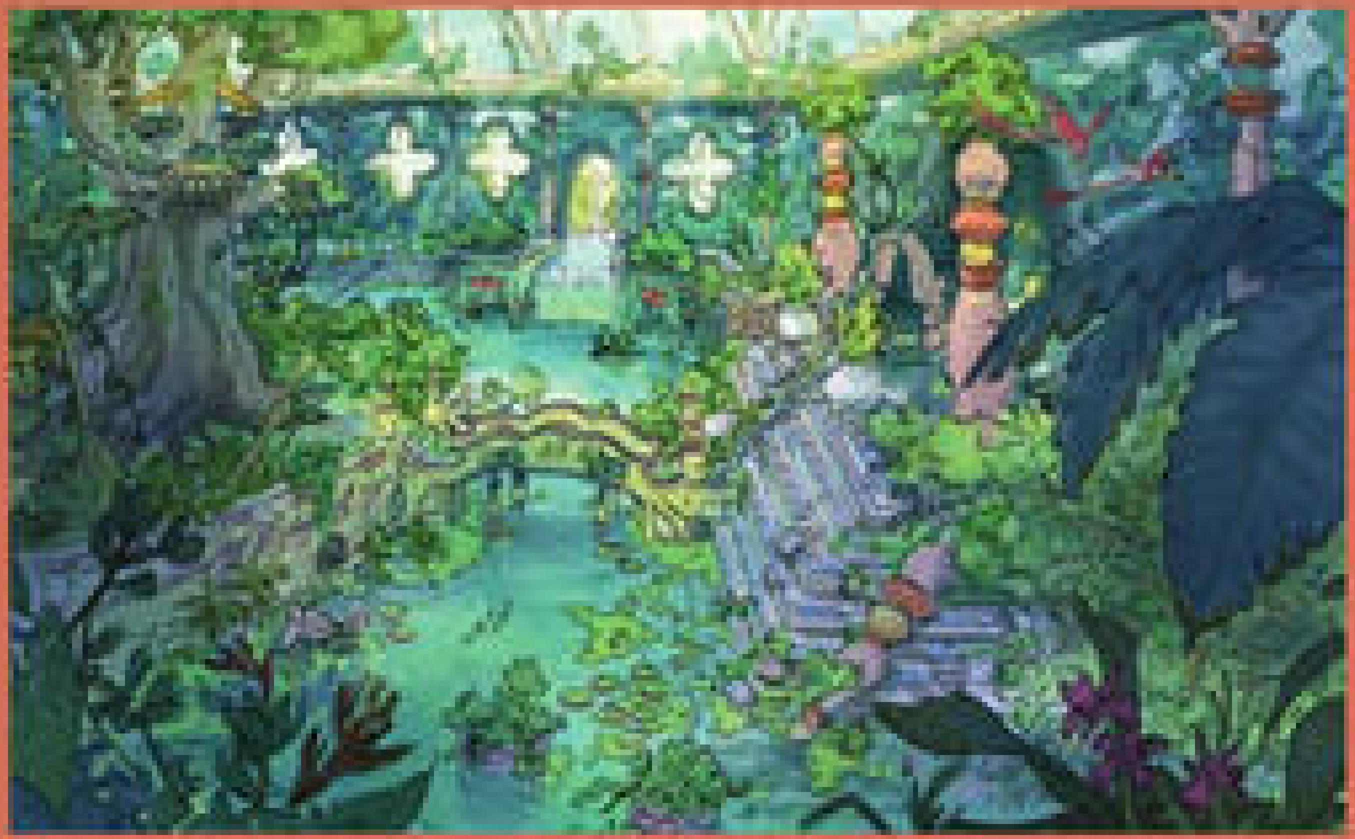
"The rainforest from the Chocó region inspired Antonio's room. There are many different rainforests in South America, and we wanted it to feel specific to that region—we reviewed all the vegetation that exists in that area and made sure we were including the right plants."
—Mehrdad Isvandi, Art Director, Environments

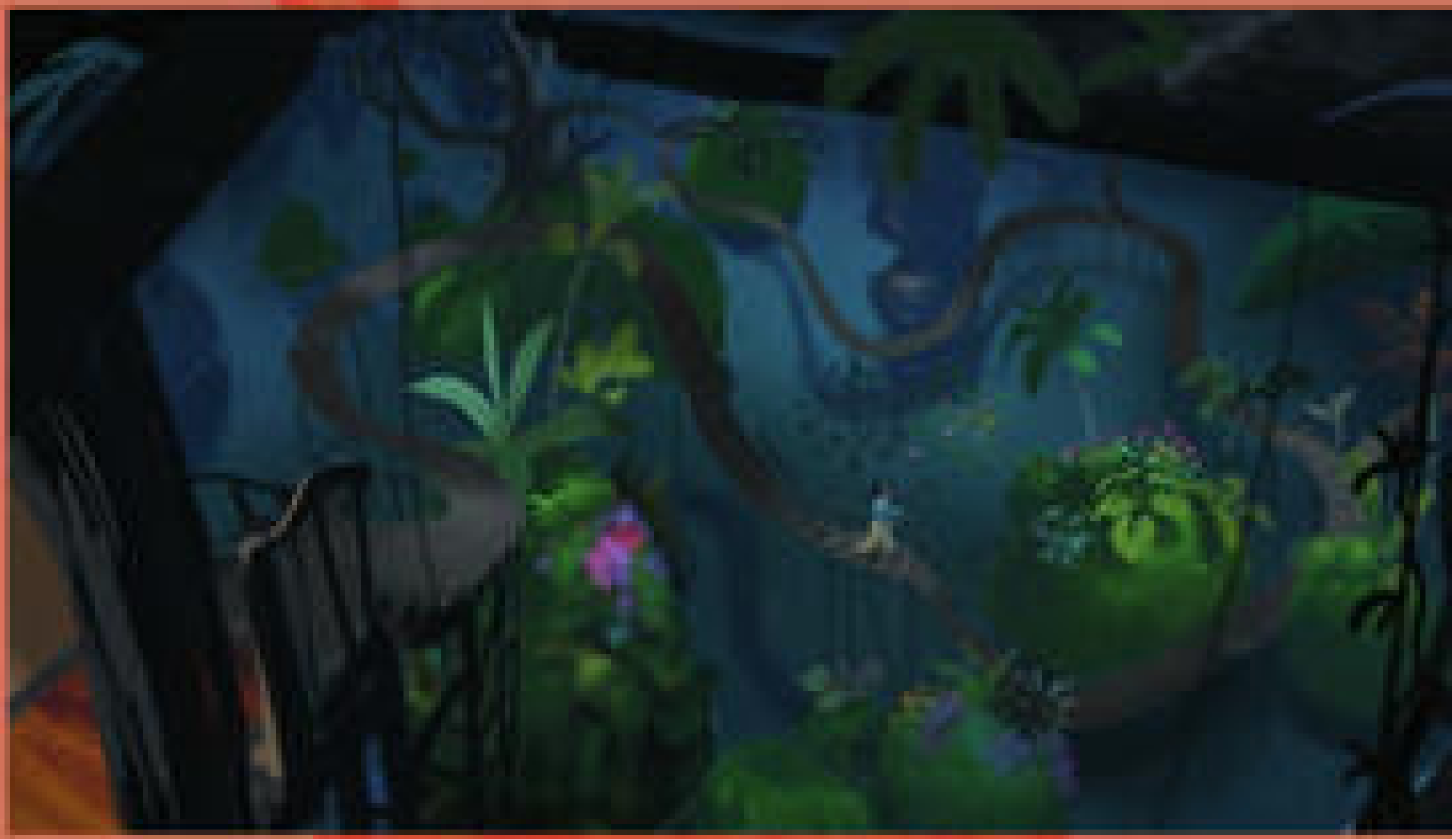
Camille Andre / Digital

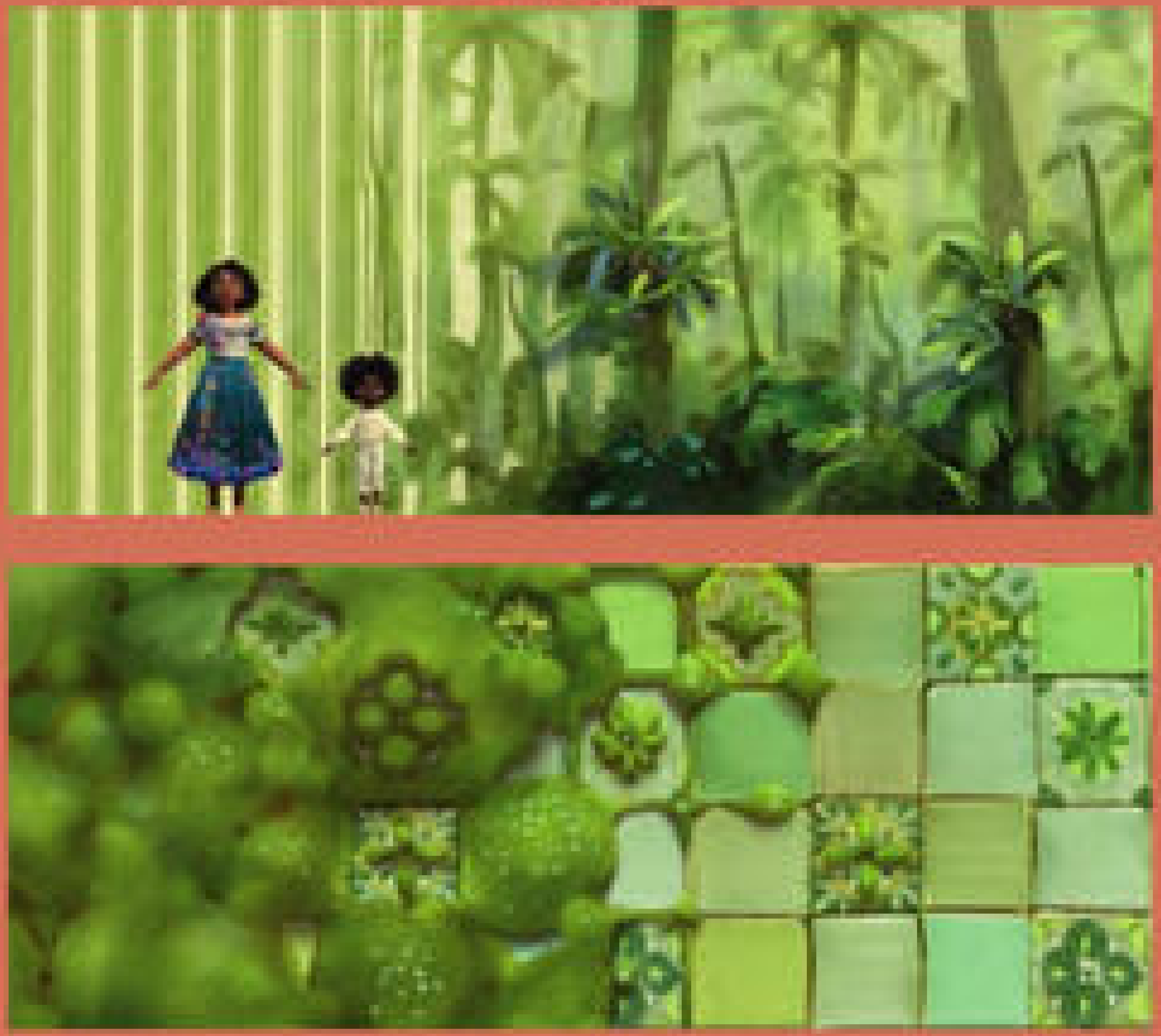
"We played with the idea of the room transforming from regular to magical, but decided to have it always remain in its magical form. However, we still wanted a transitional section before the bedroom becomes full-on rainforest, where the wallpaper goes from painting to real plants, and the tiles turn into moss."
—Camille Andre, Art Director, Environments

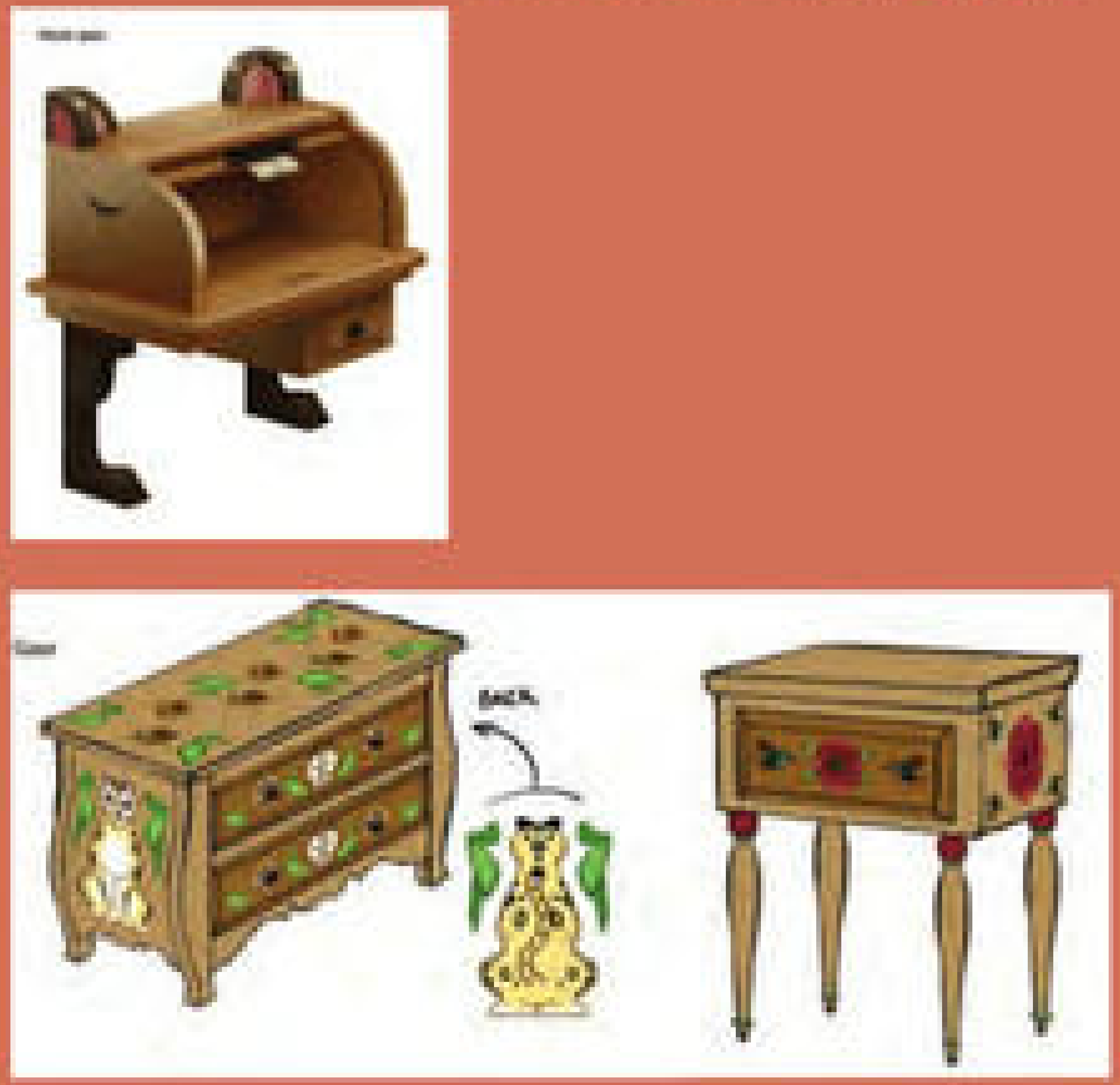

Camille Andre / Digital


Matthias Lechner / Digital

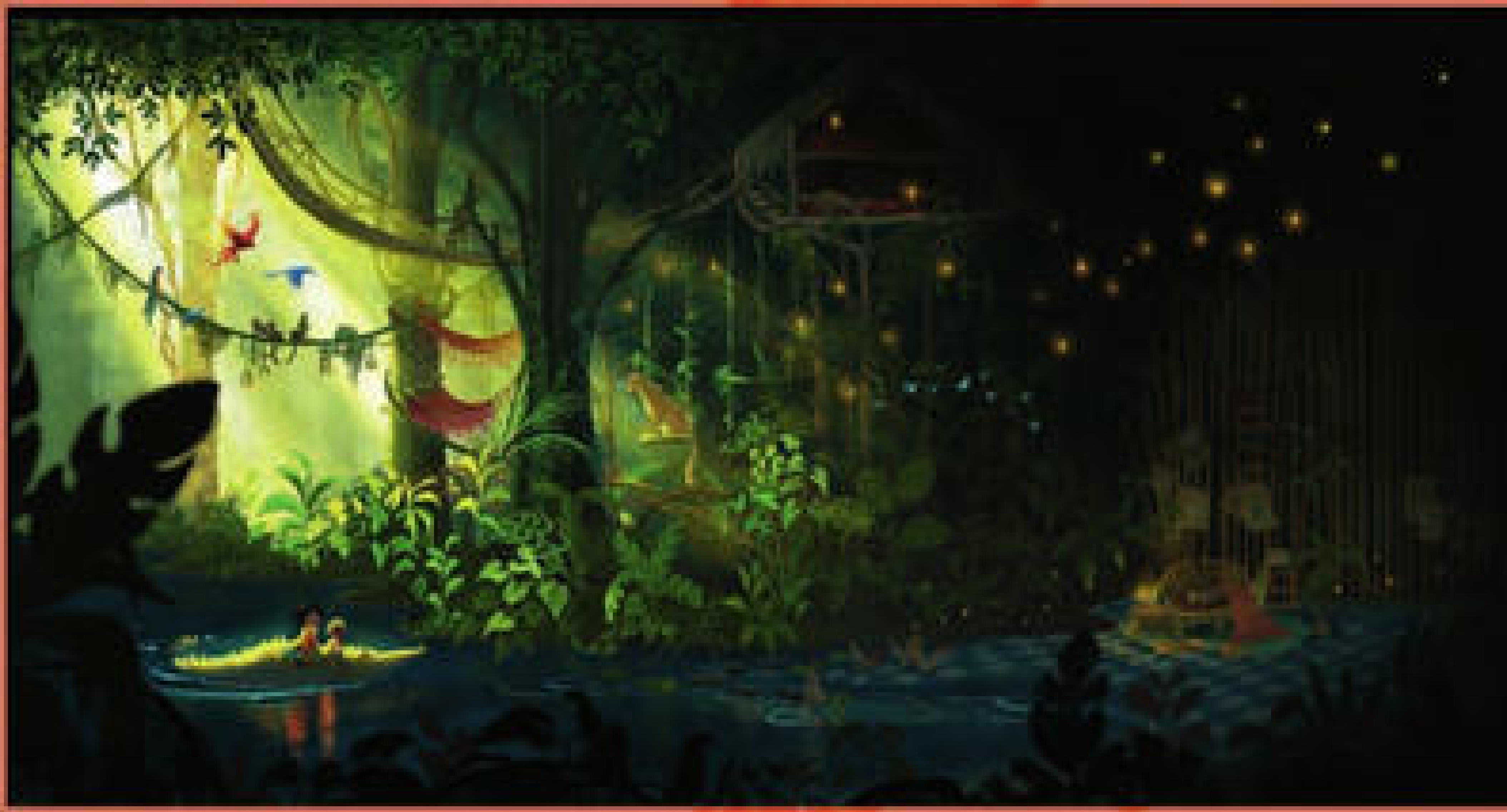

Scott Watanabe / Digital


David Goetz / Digital


Camille Andre / Digital



Camille Andre / Digital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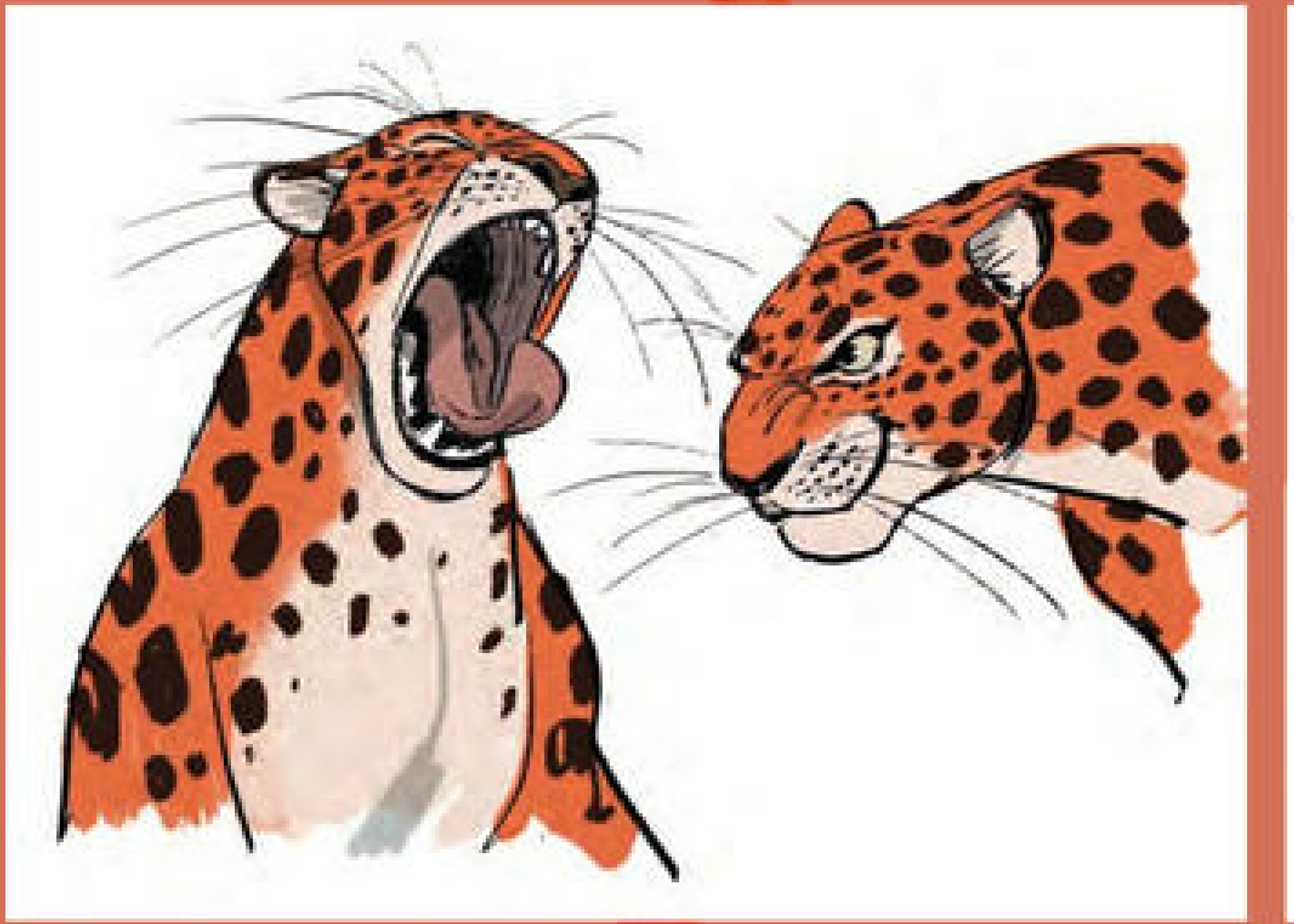
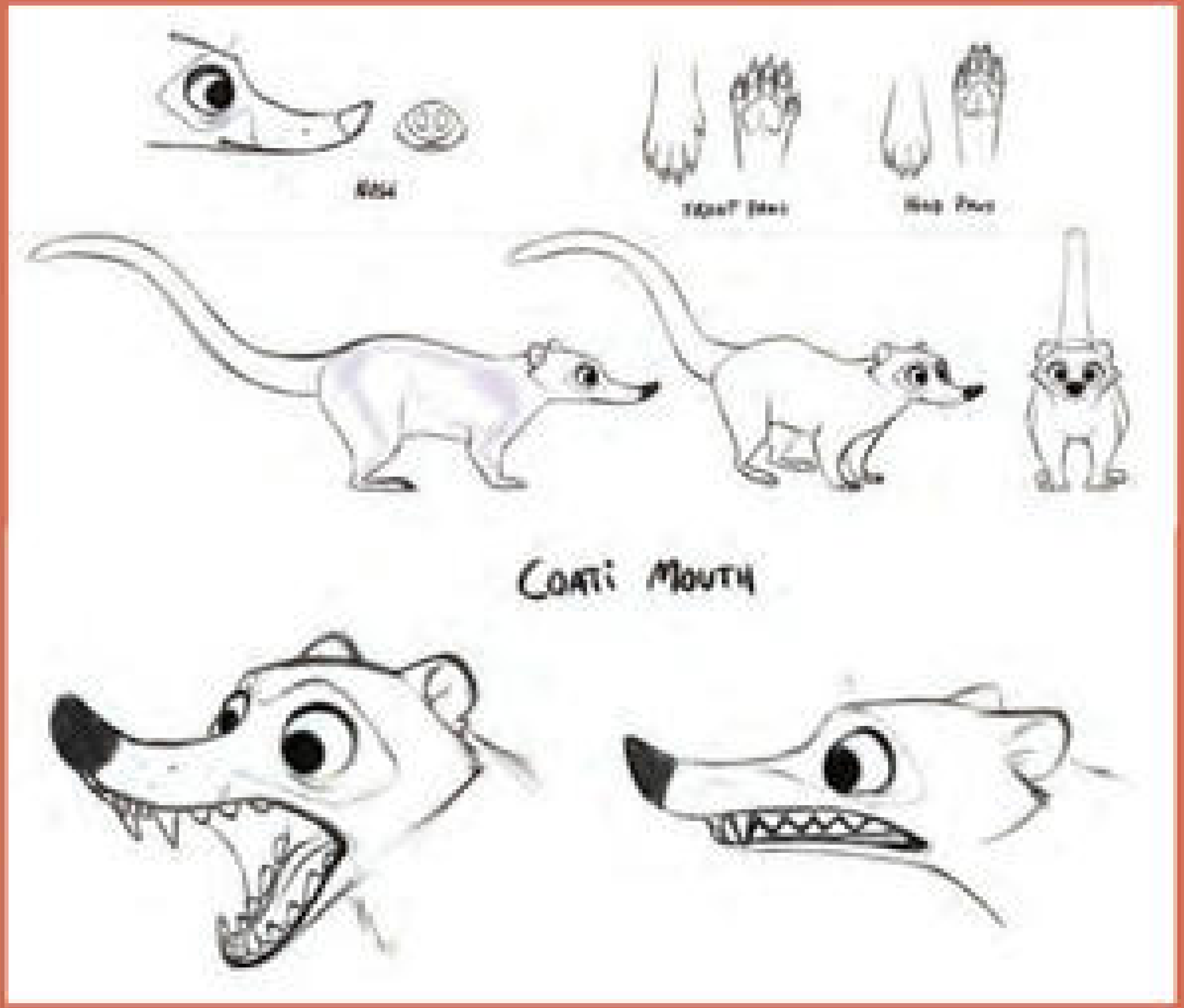
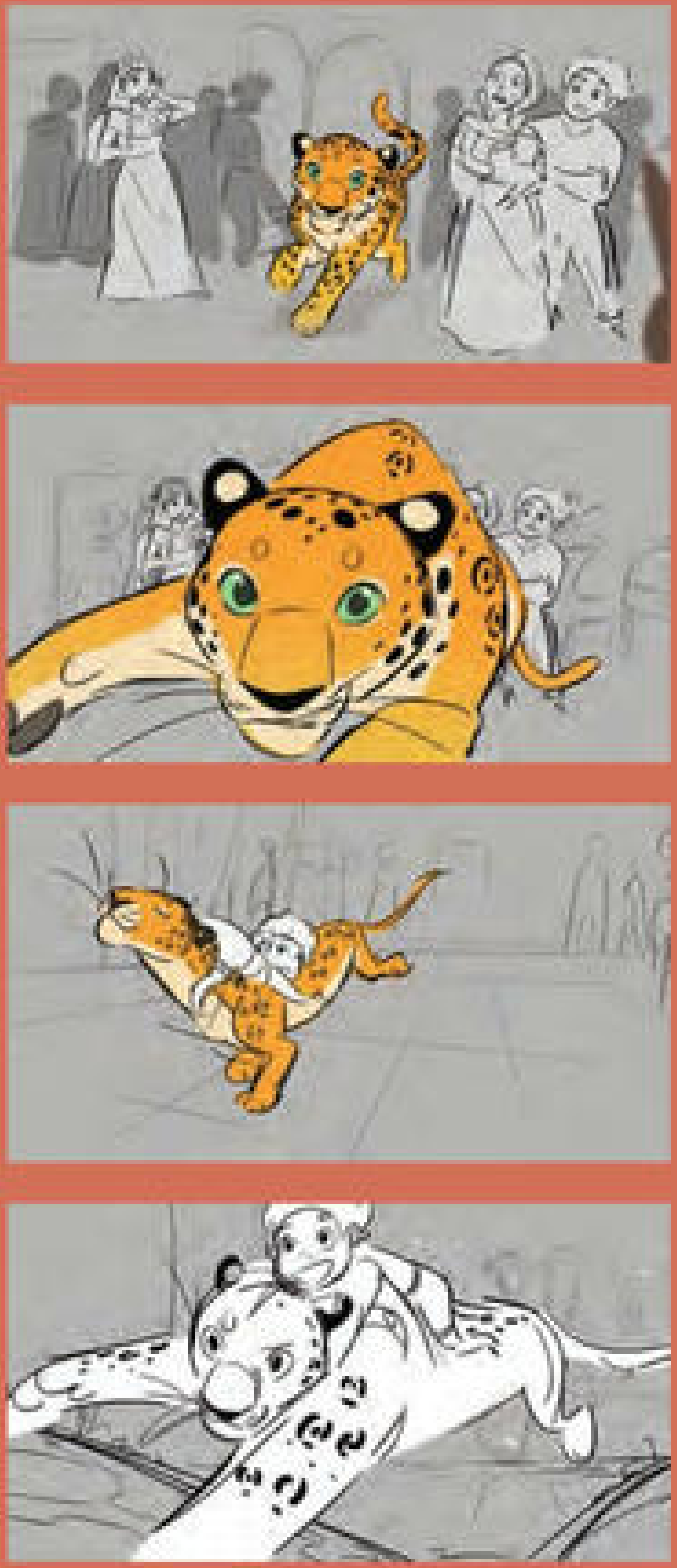


Jin Kim / Digital

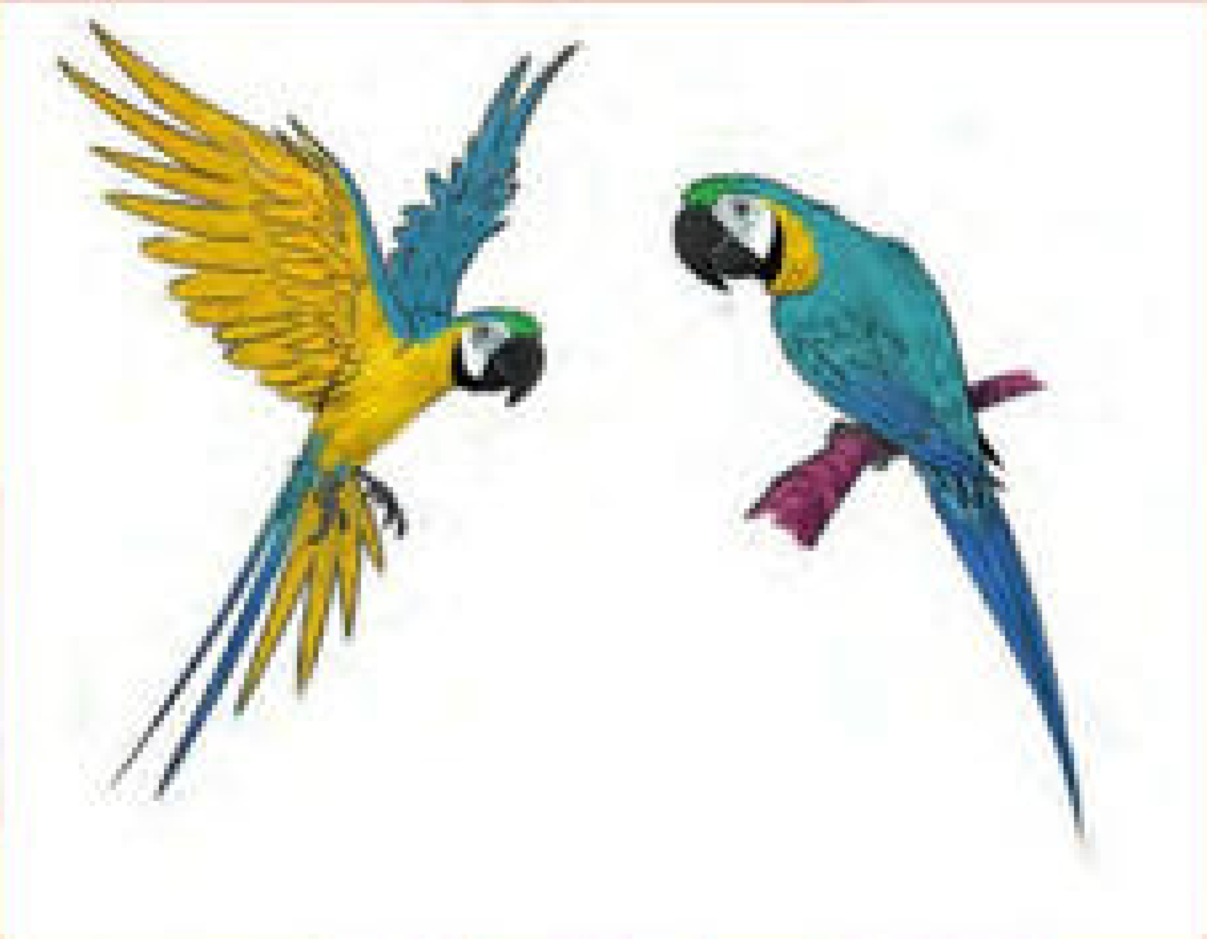

NOSE
FRONT PAWS
HIND PAWS
COATI MOUTH

Meg Park / Digital

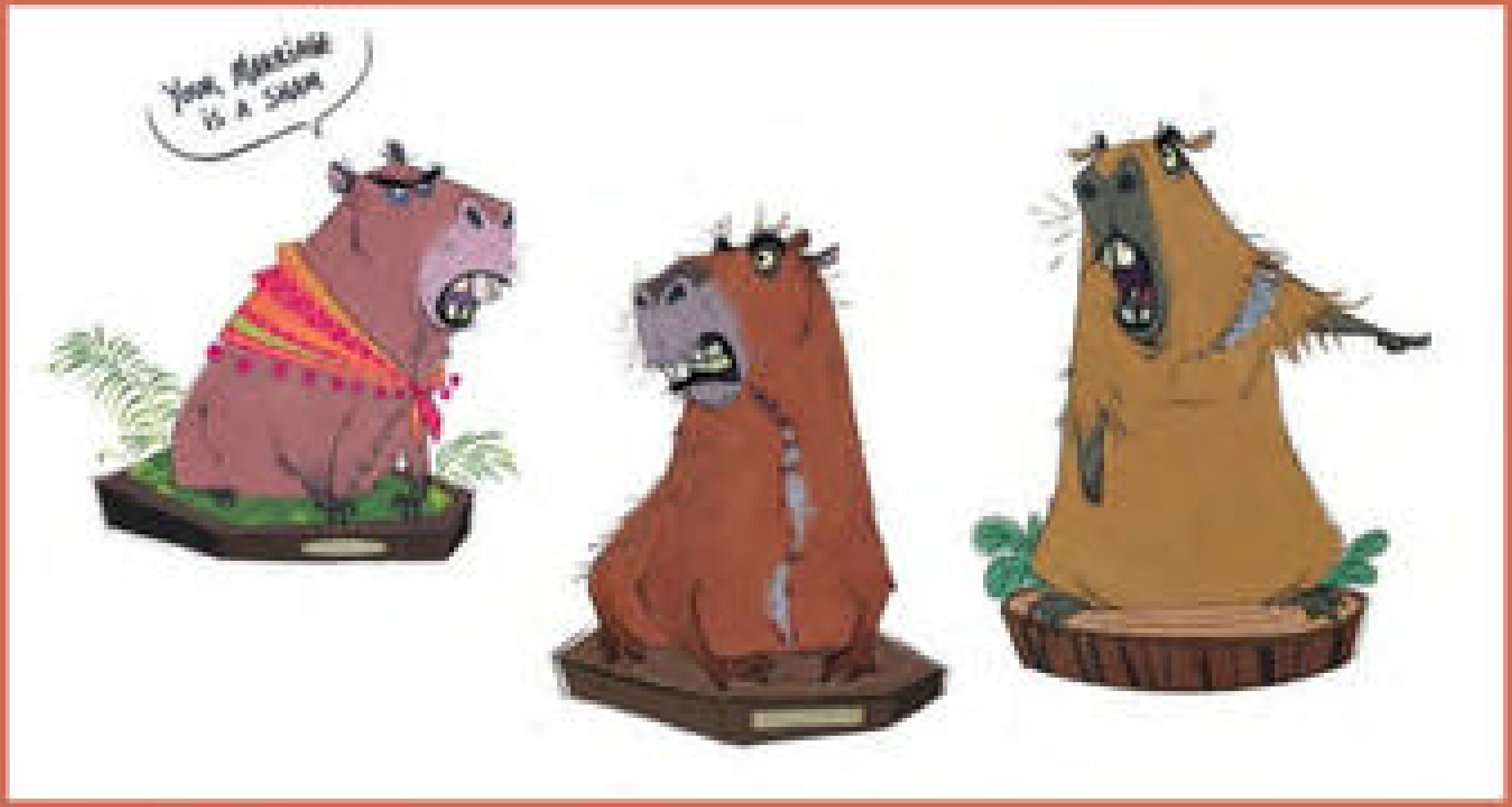
"The idea of having dozens and dozens of animals that love you, that you could hang out with—I would love that! In Colombia, the biodiversity is endless, so we could bring in chigüiros, tapirs, jaguars, hummingbirds, toucans, parrots, and many more. It felt like any kid's dream." —Jared Bush, Director



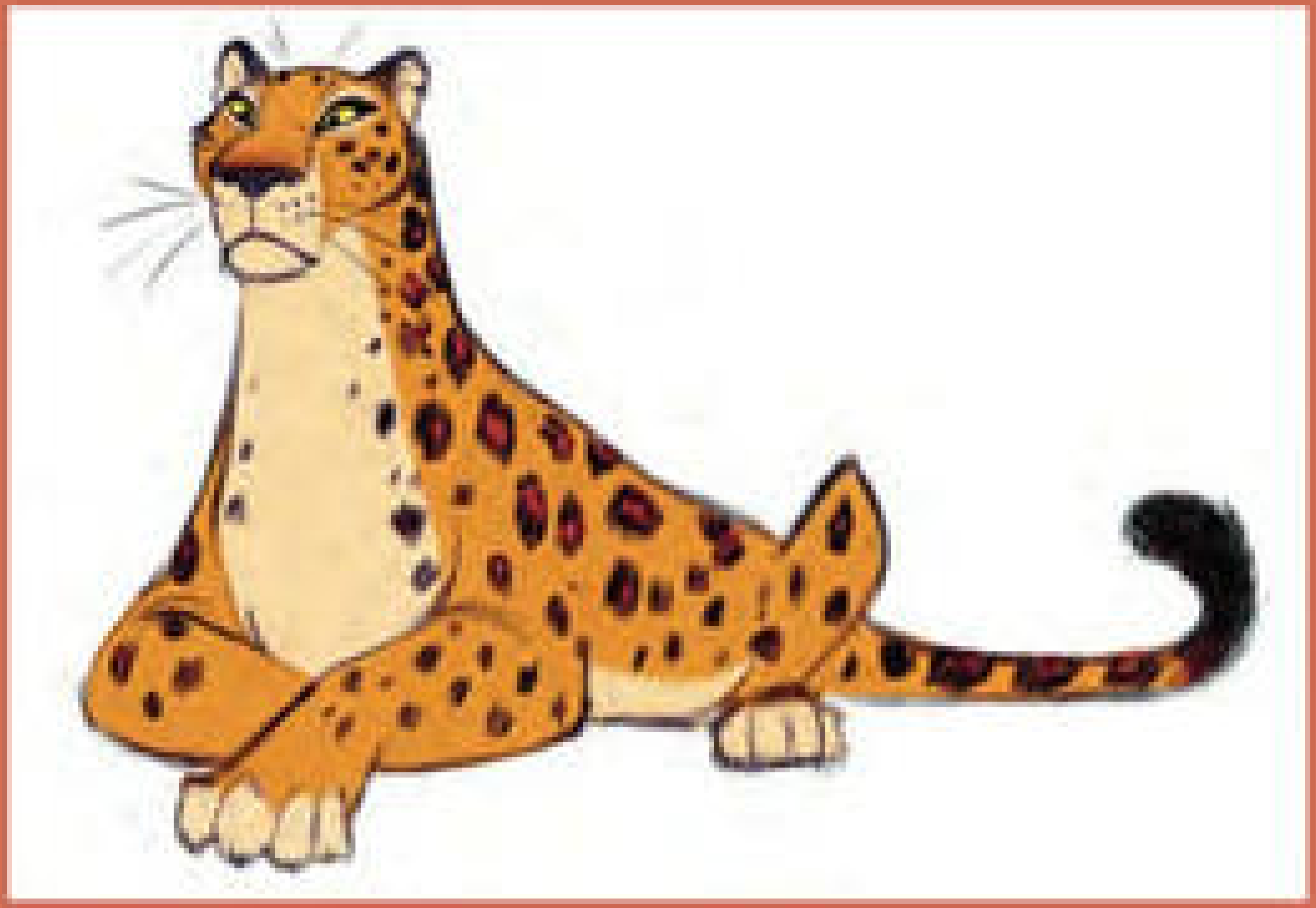
Samantha Vilfort / Digital



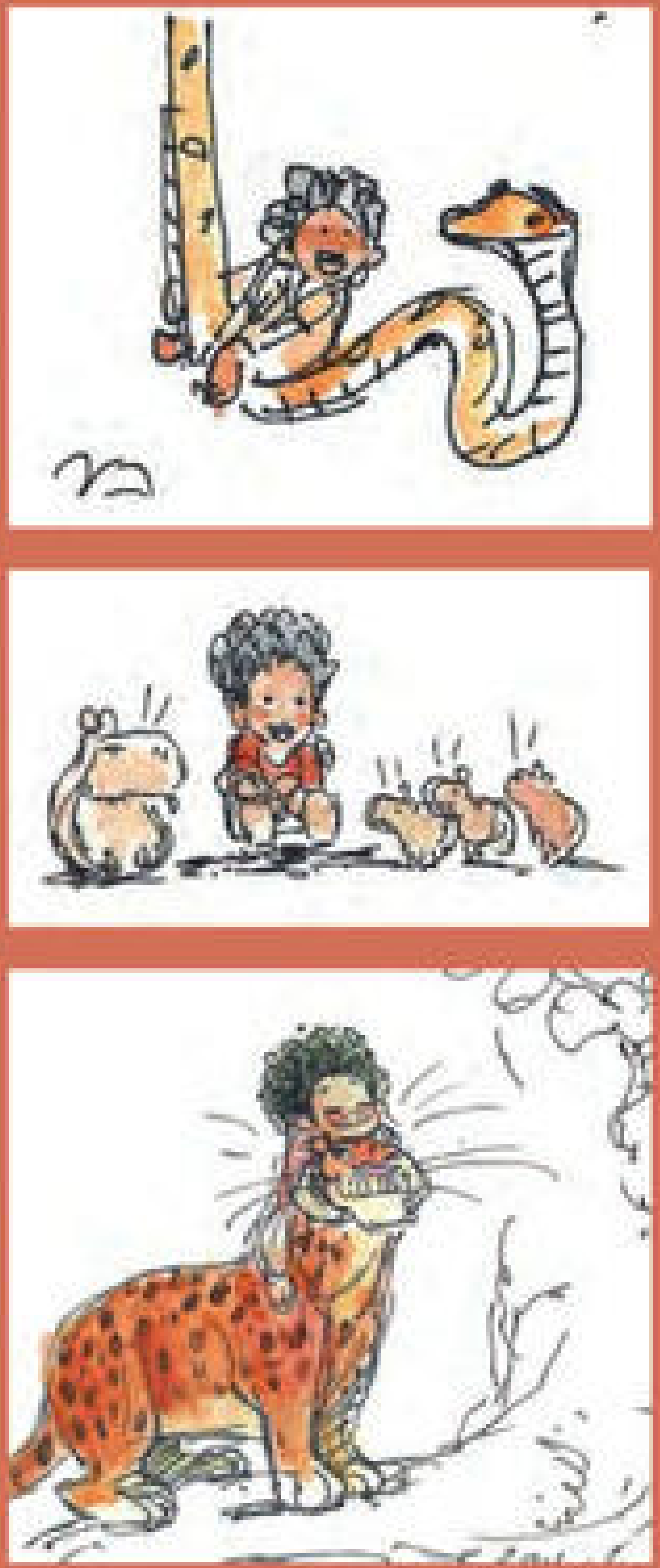
Bill Schwab / Digital


YOUR MARRIAGE IS A SHAM

Meg Park / Digital

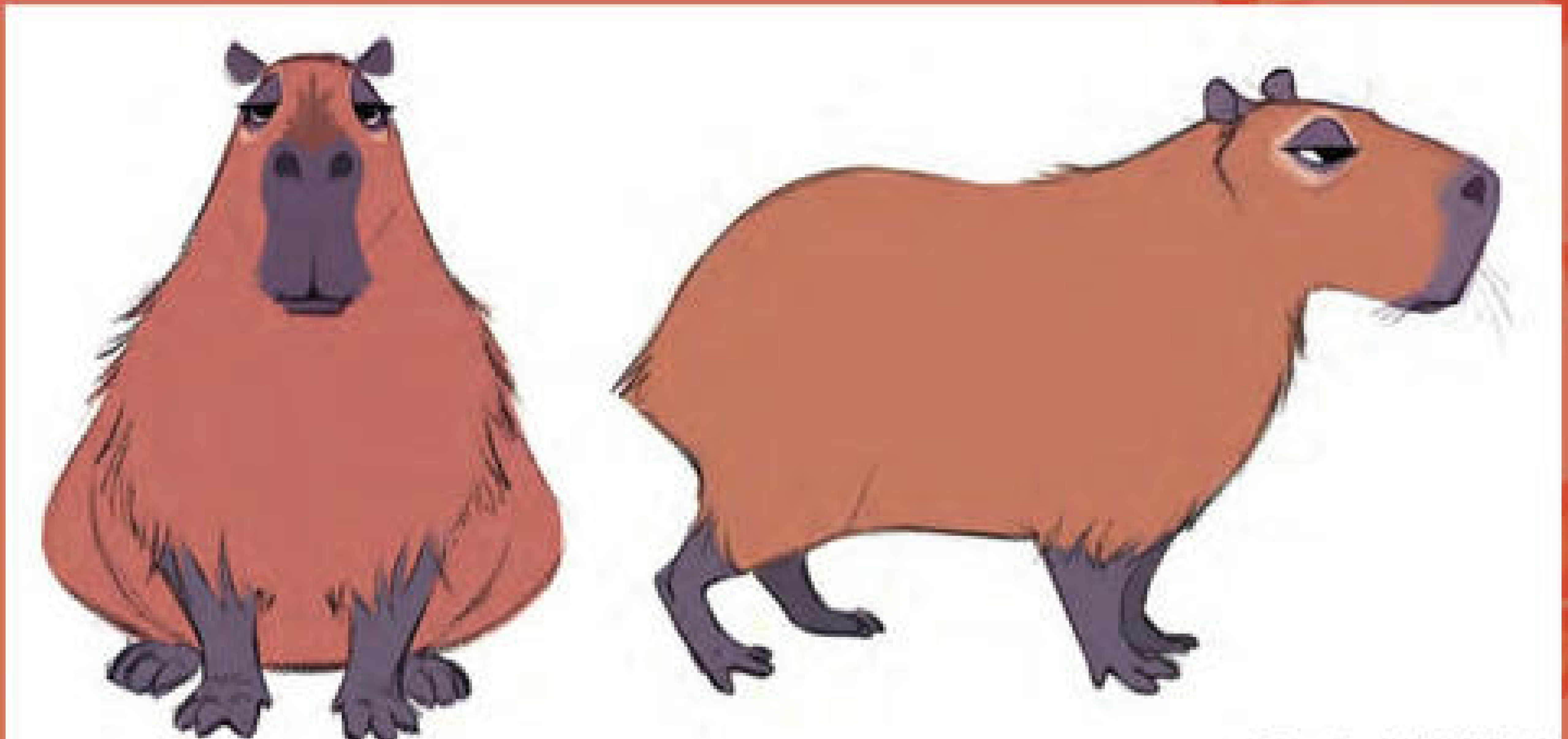


Meg Park / Digital

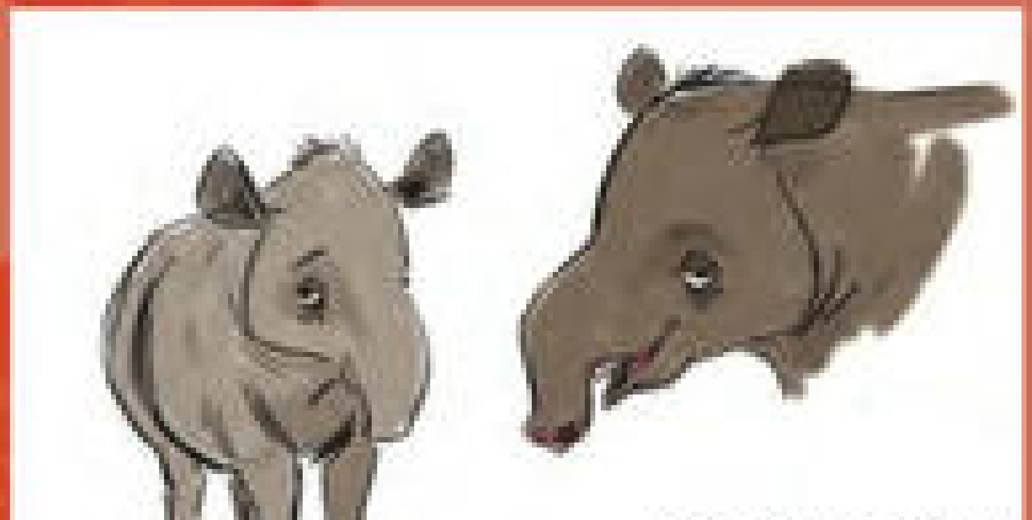


Jason Hand / Watercolor

> "We wanted Antonio's animals to be beautiful and fun, while still feeling realistic. They might act slightly different around Antonio, but they don't talk or behave in human ways."
> —Bill Schwab, Art Director, Characters



Meg Park / Digital



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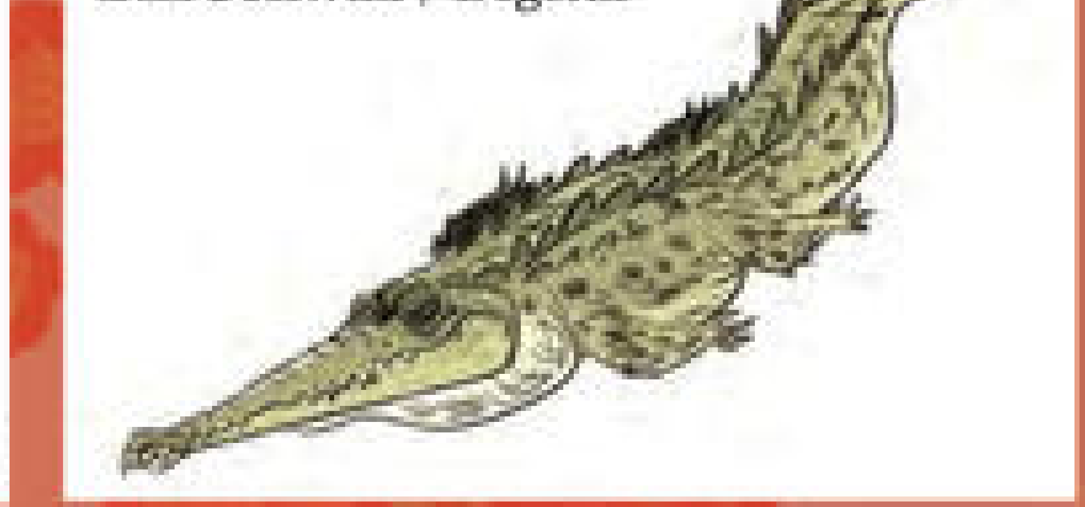

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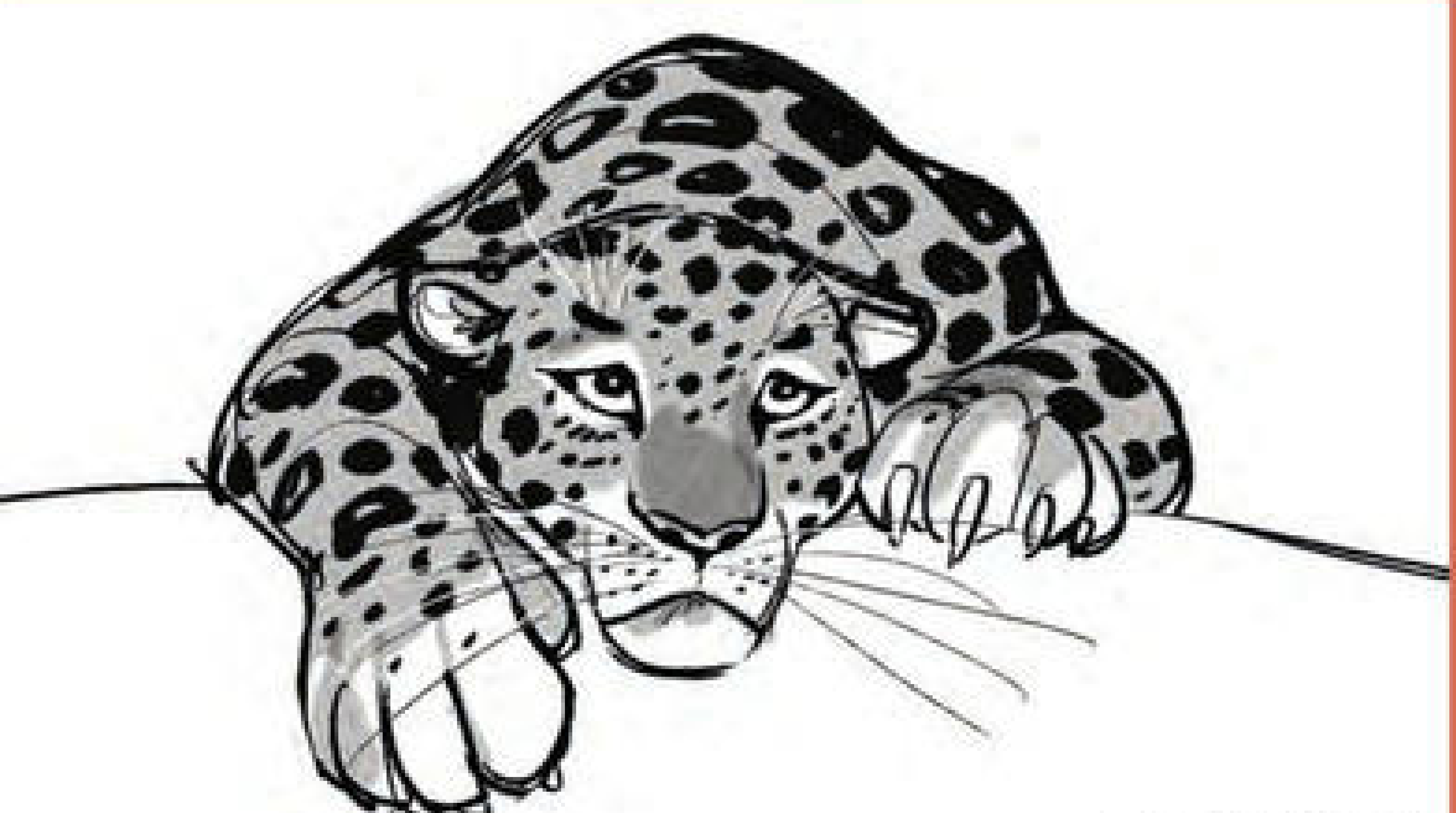
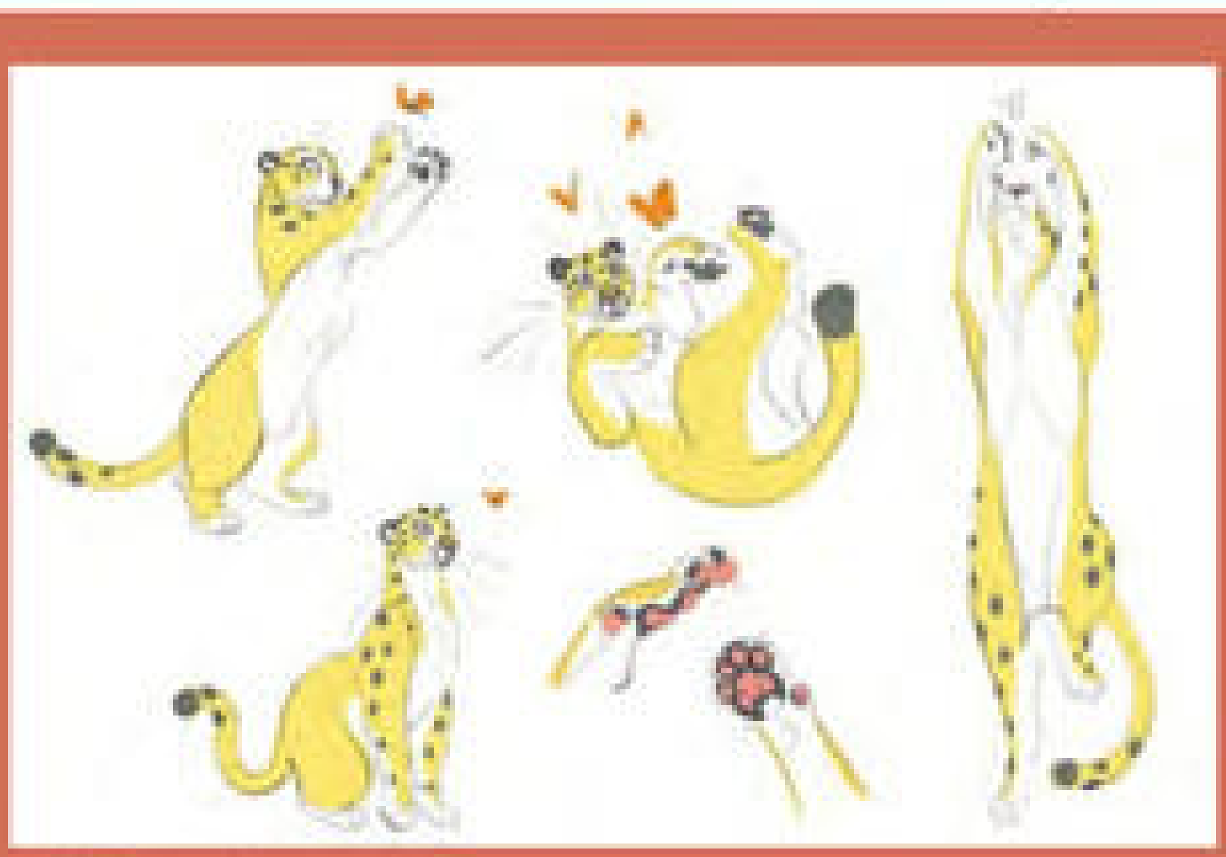
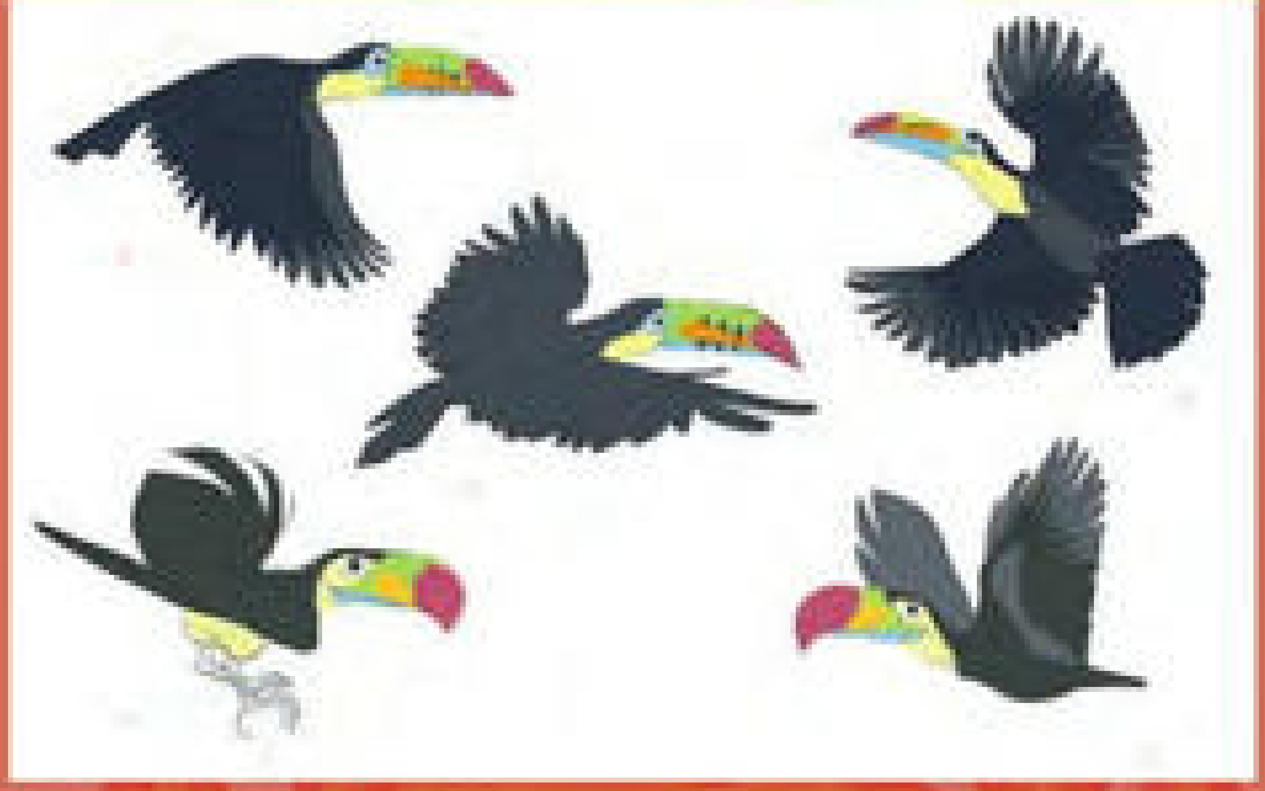


Jin Kim / Digital



Nick Orsi / Digital

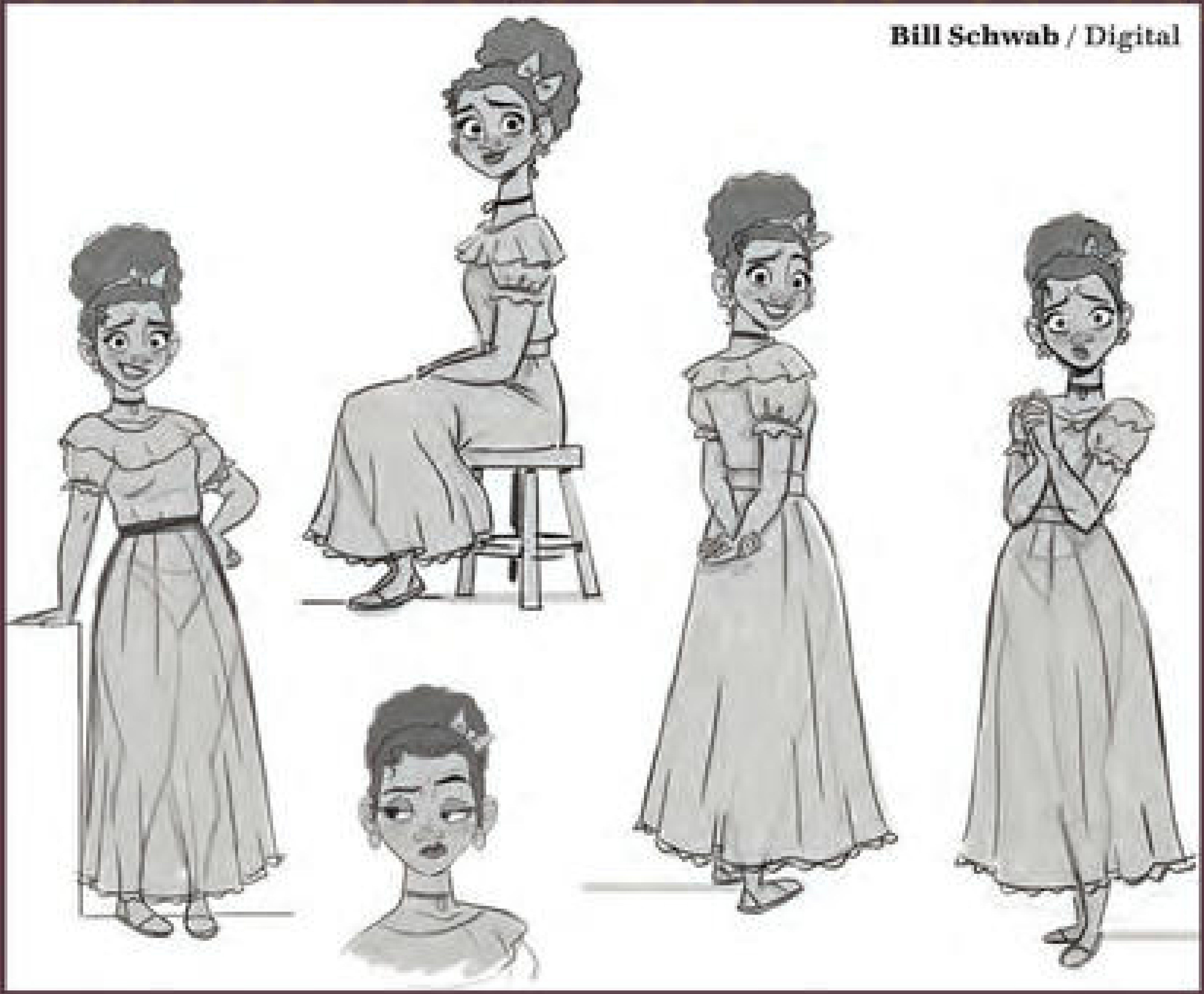


Nick Orsi / Digital

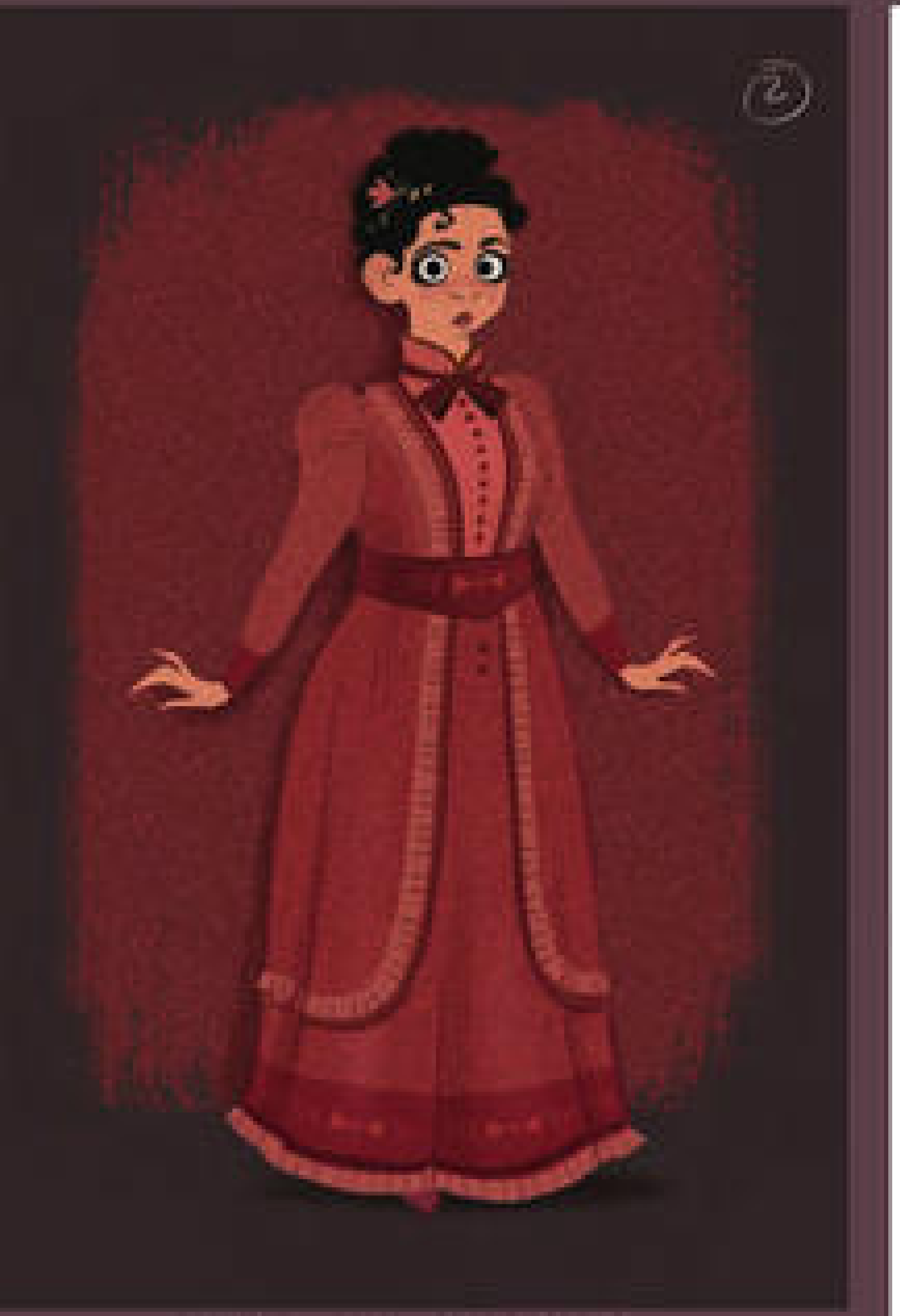
Dolores

> "It was very important to get Dolores' hair right. I work with organizations that promote the use of natural hair, and it was something important for me to portray in the film, so I collaborated with the team to find the right look for her."

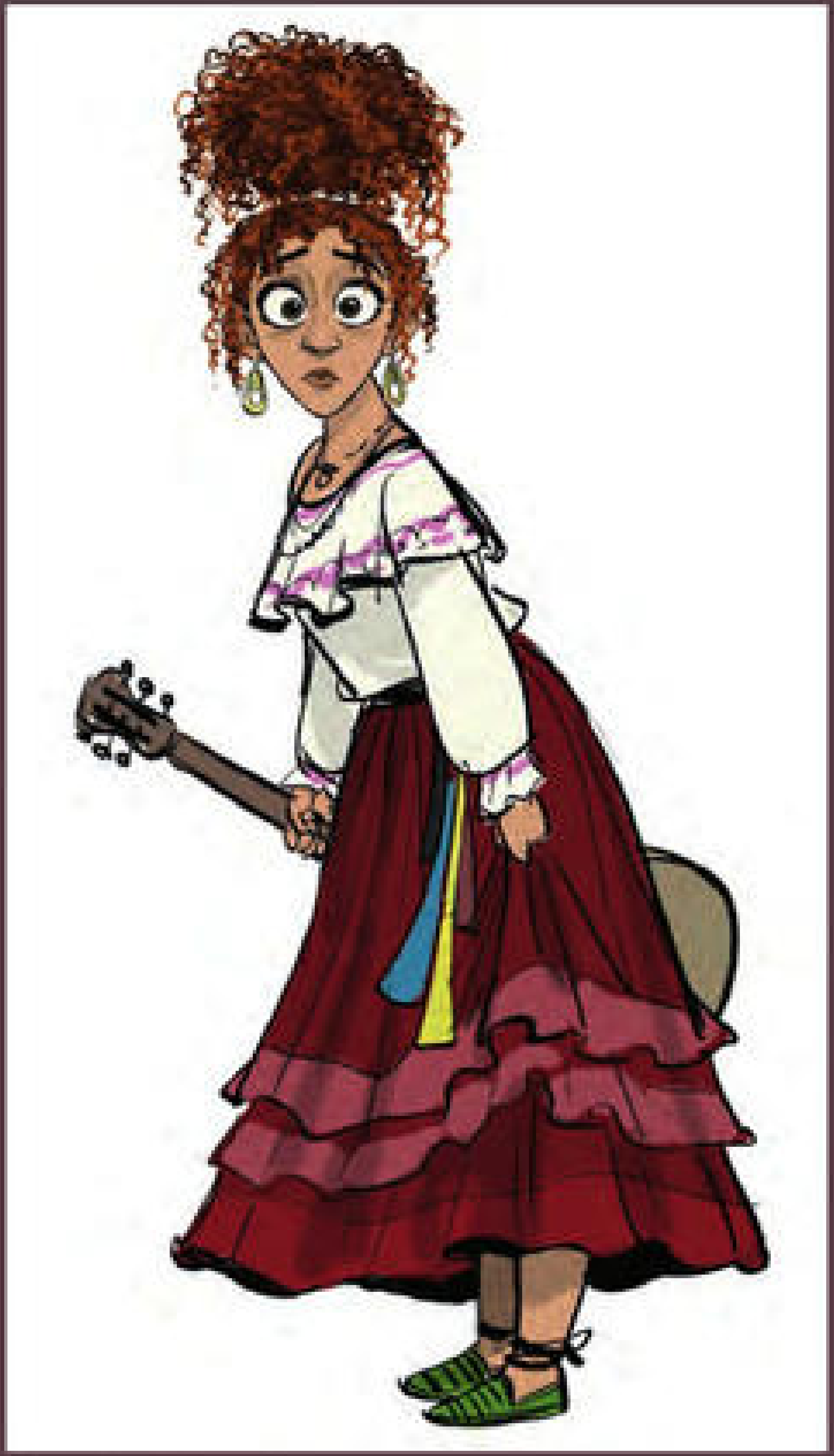
—Edna Liliana Valencia Murillo, Afro-Colombian Consultant



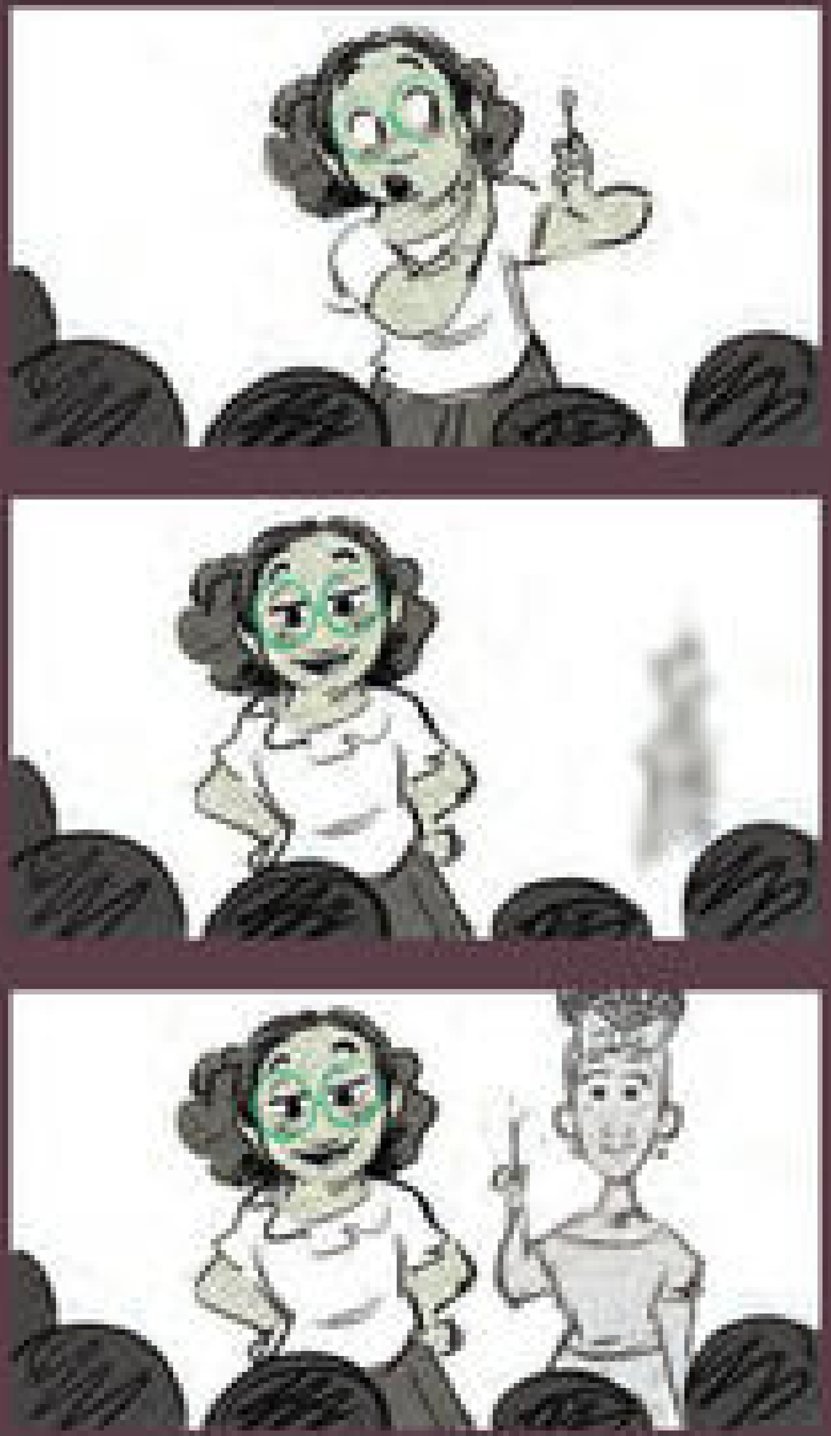
Bill Schwab / Digital



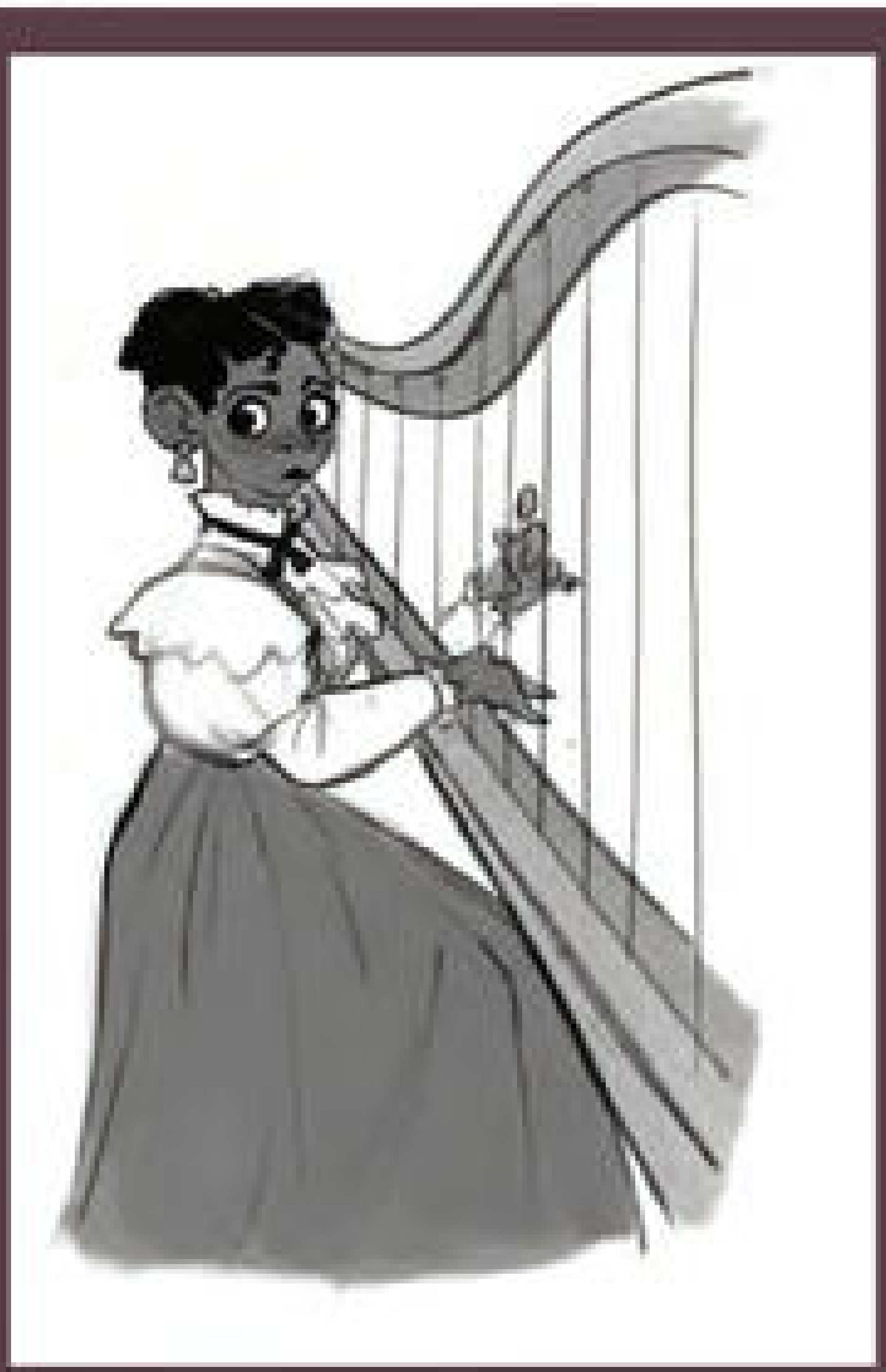
Brittney Lee / Digital



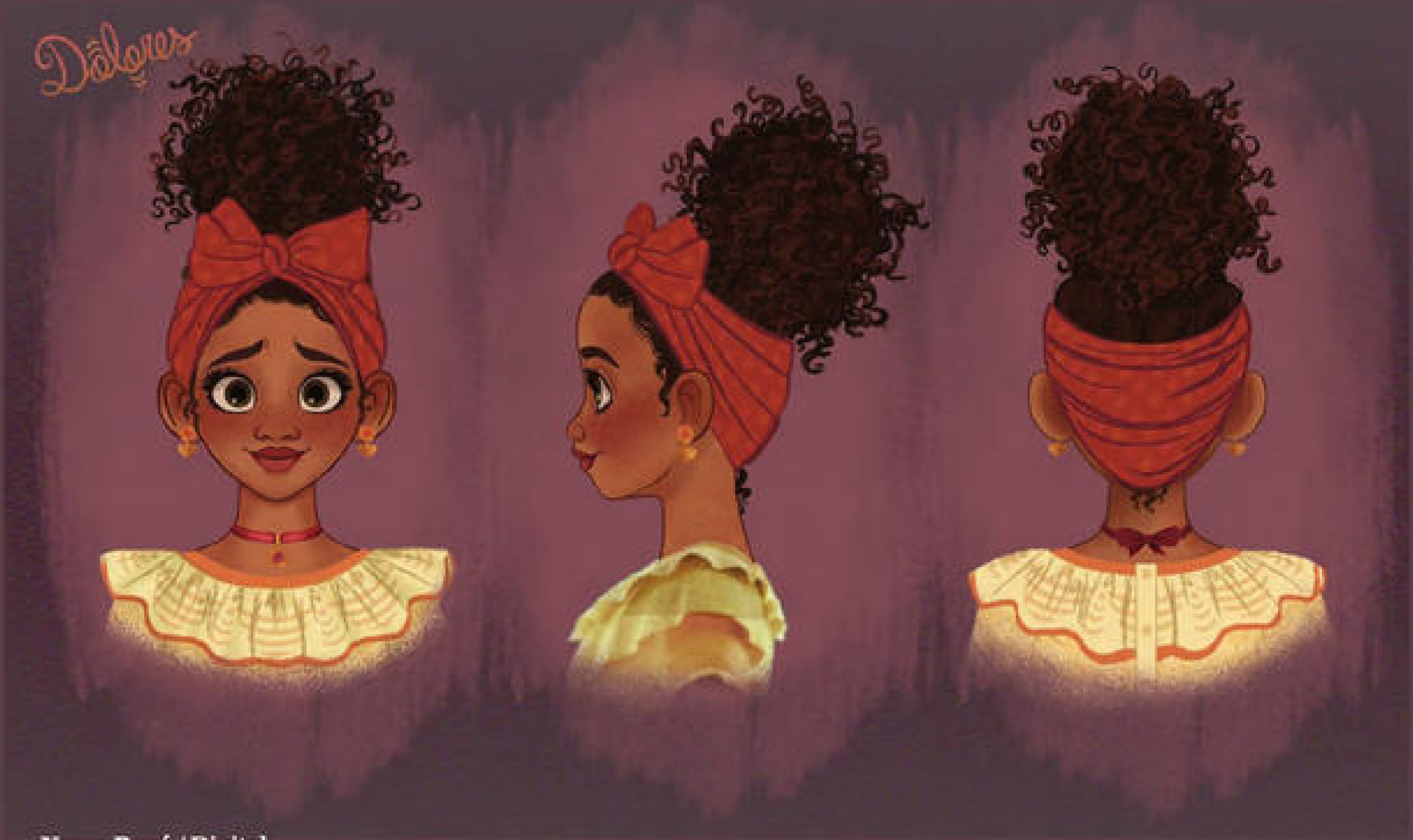
Jin Kim / Digital



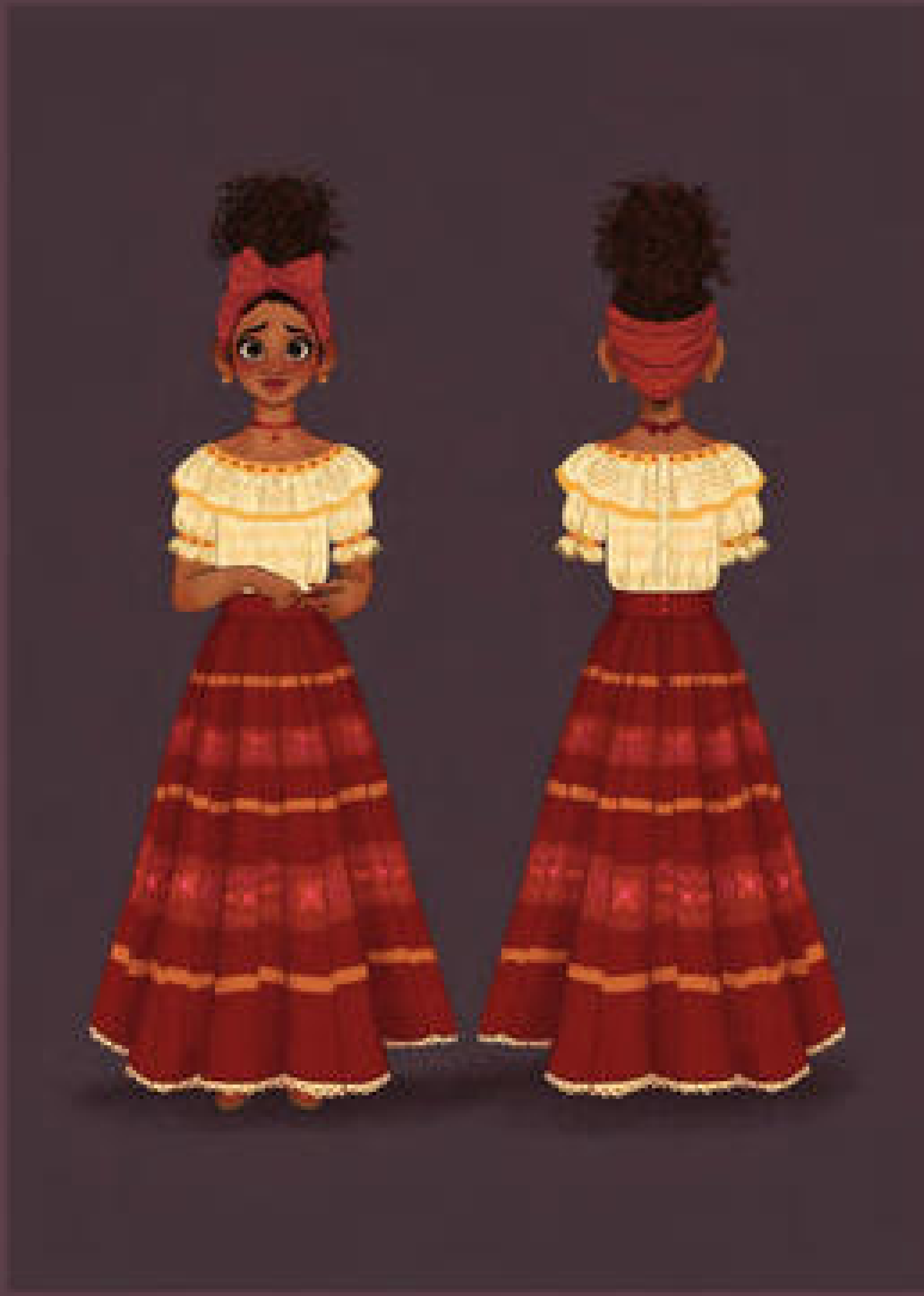
Jason Hand / Digital



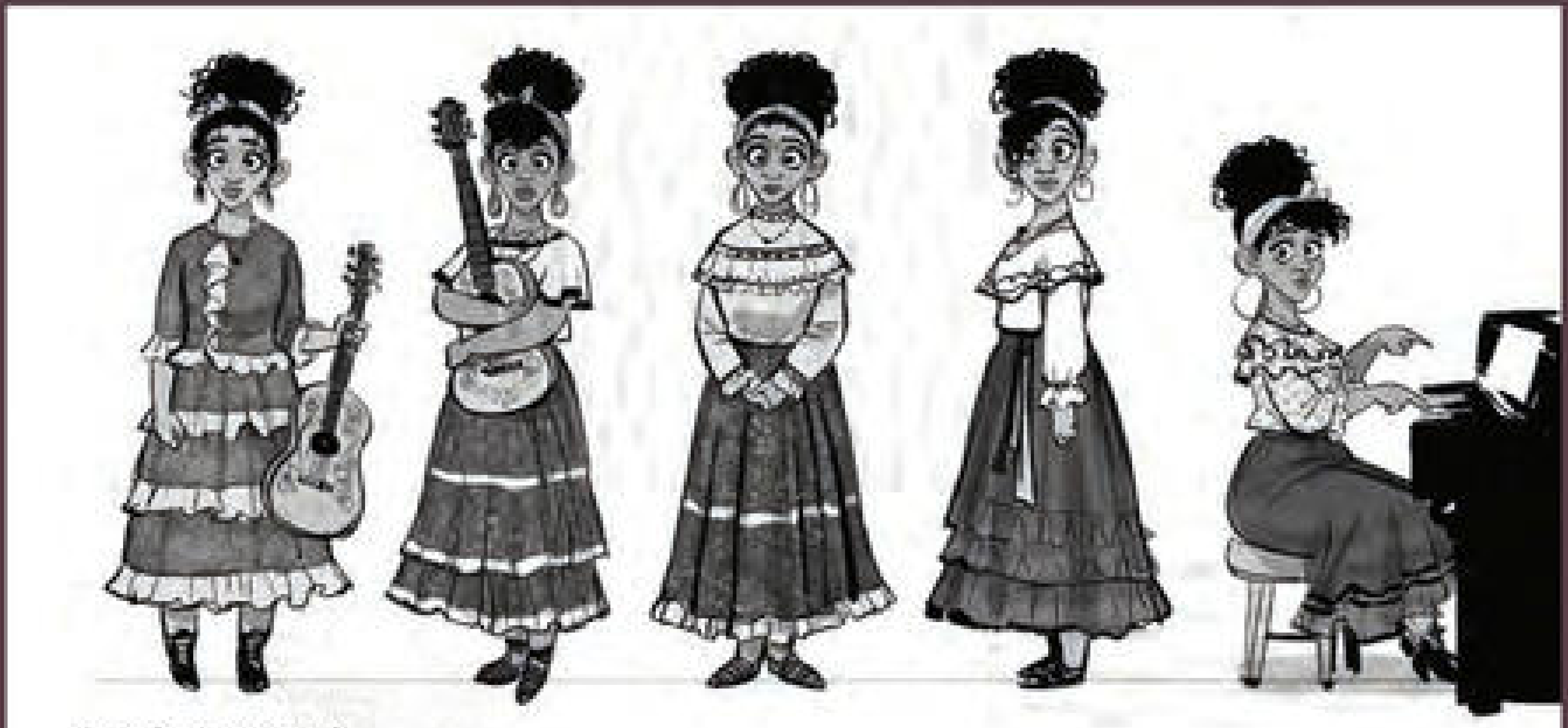
Meg Park / Digital



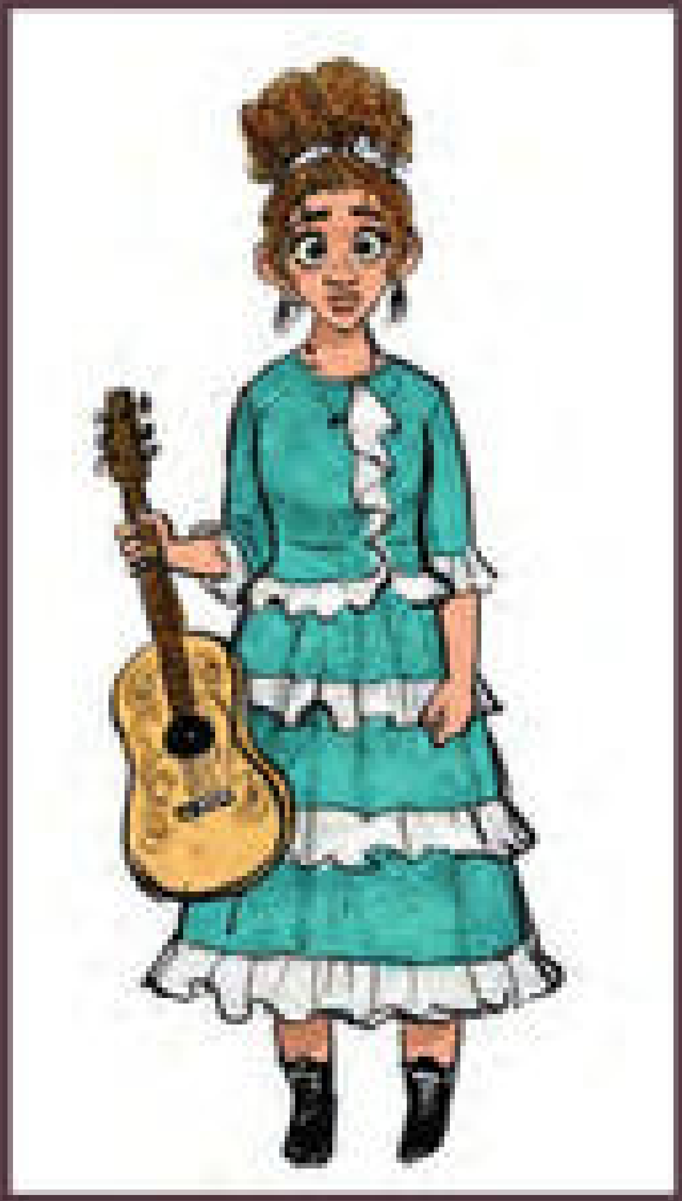
Neysa Bové / Digital



Neysa Bové / Digital



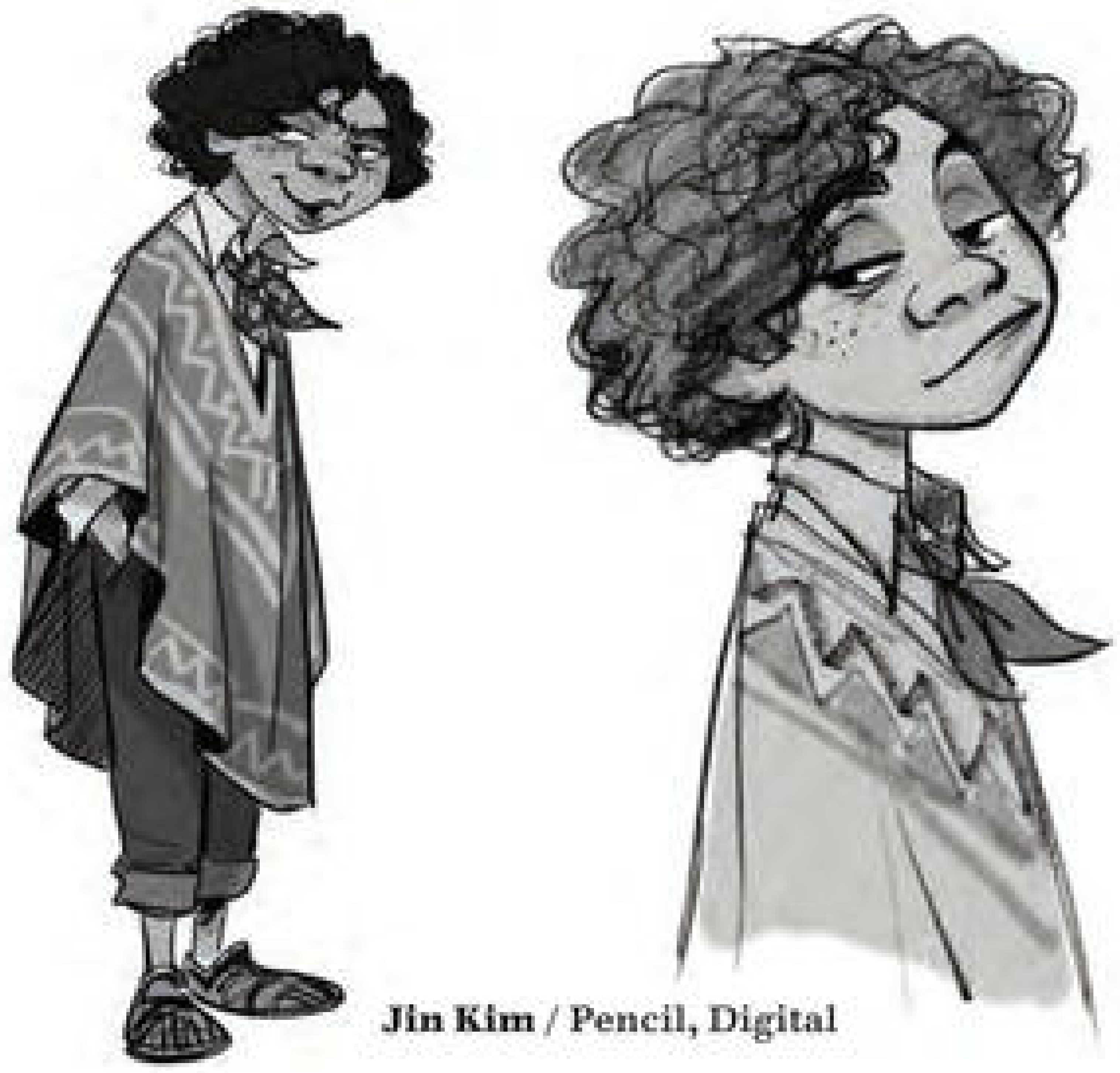
Jin Kim / Digital



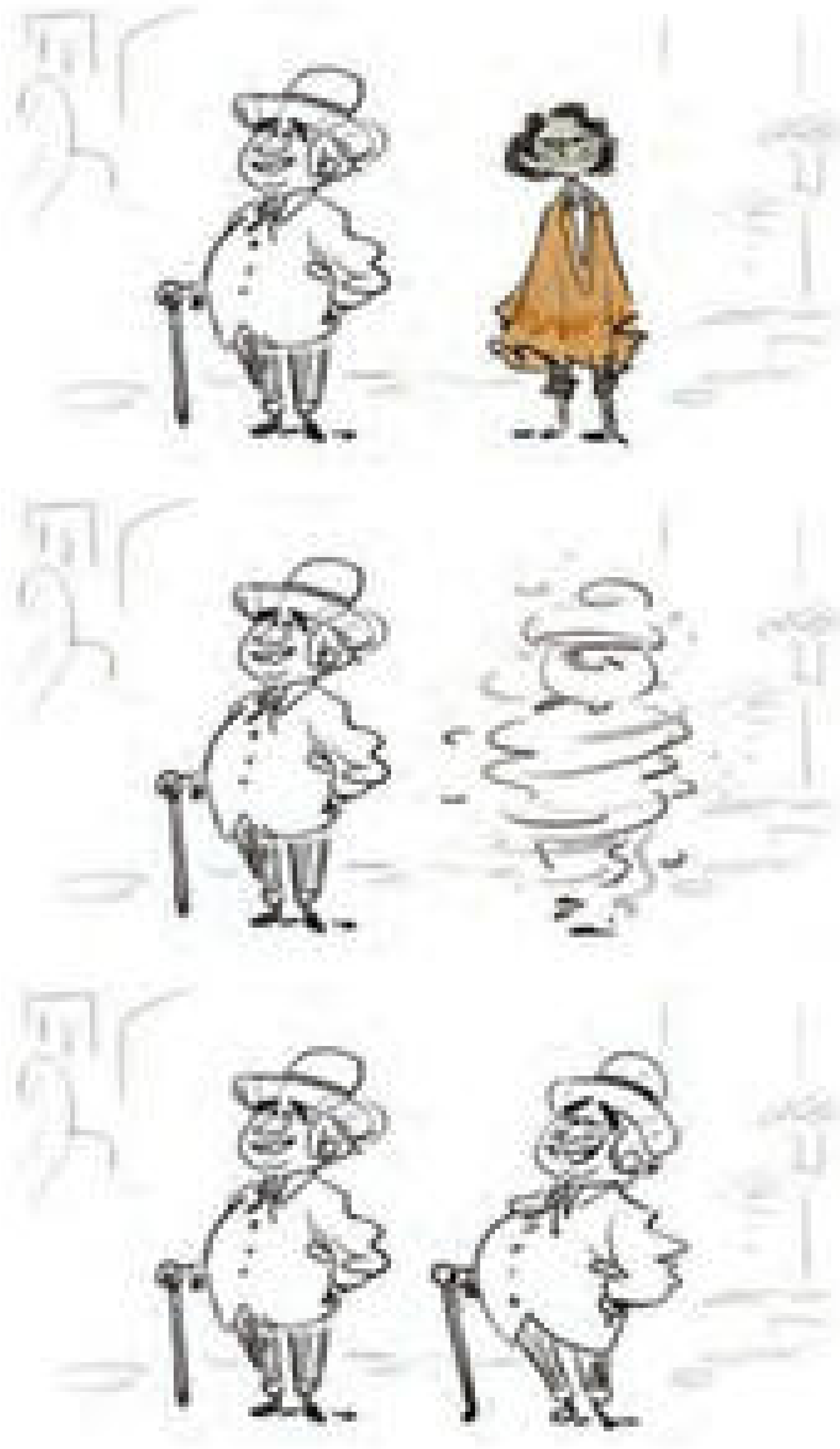
Jin Kim / Digital

"Imagine recasting an actor more than three times—that was my experience with all the costume changes for Dolores. We had to adapt and ended up with this beautiful take where you can see the influence of both her parents. Her father's Caribbean heritage comes through in her loose blouse and skirt with red highlights, inspired by the cumbia dress."
—Neysa Bové, Costume Design Lead

Camilo

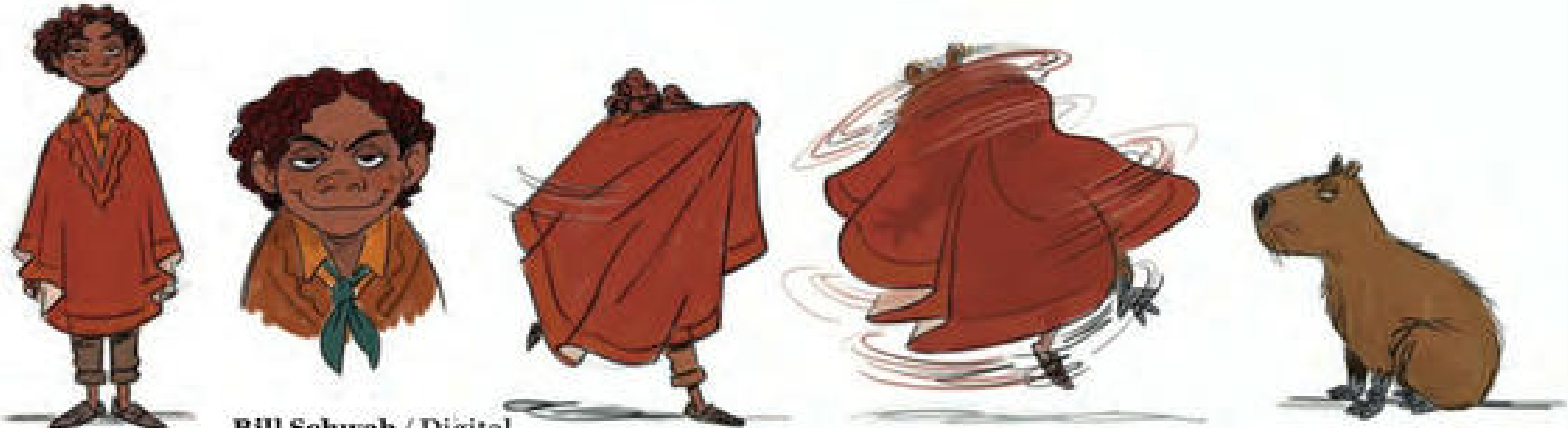


Jin Kim / Pencil, Digital

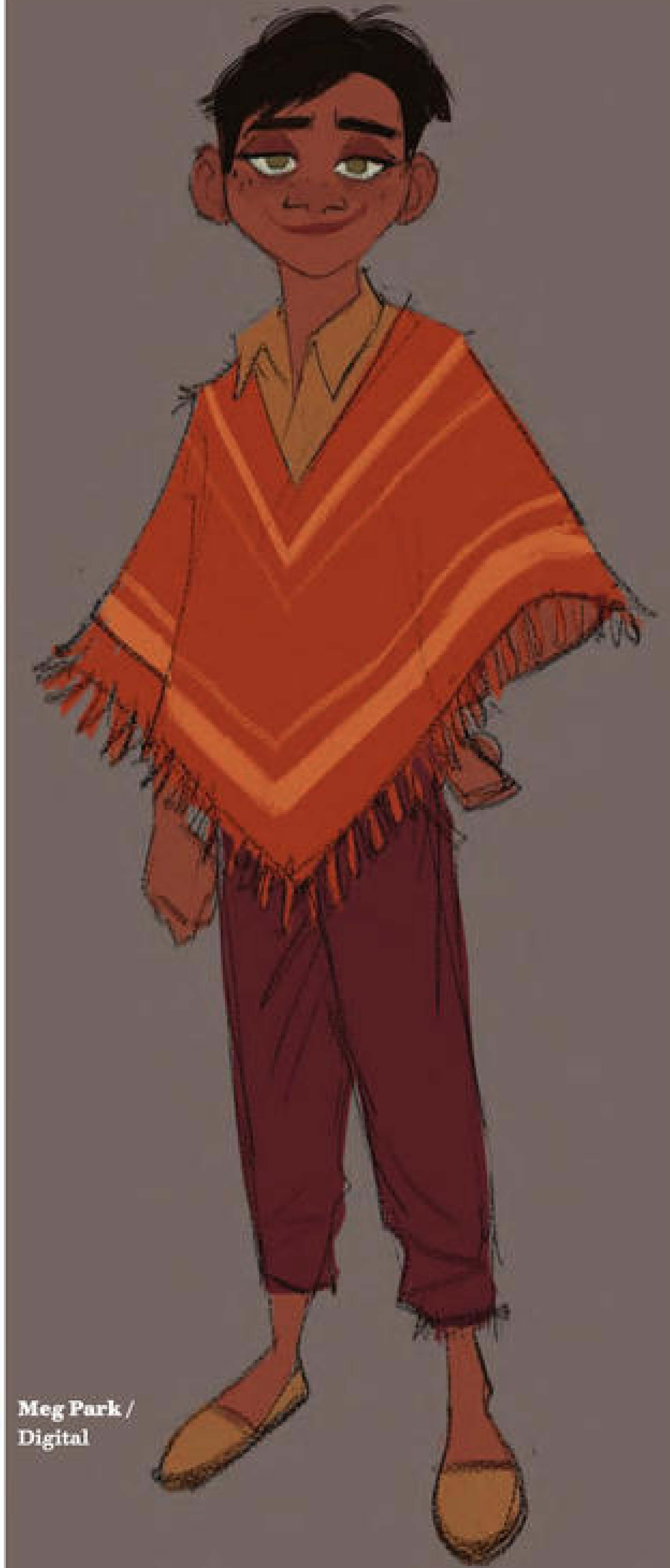


Jason Hand / Digital

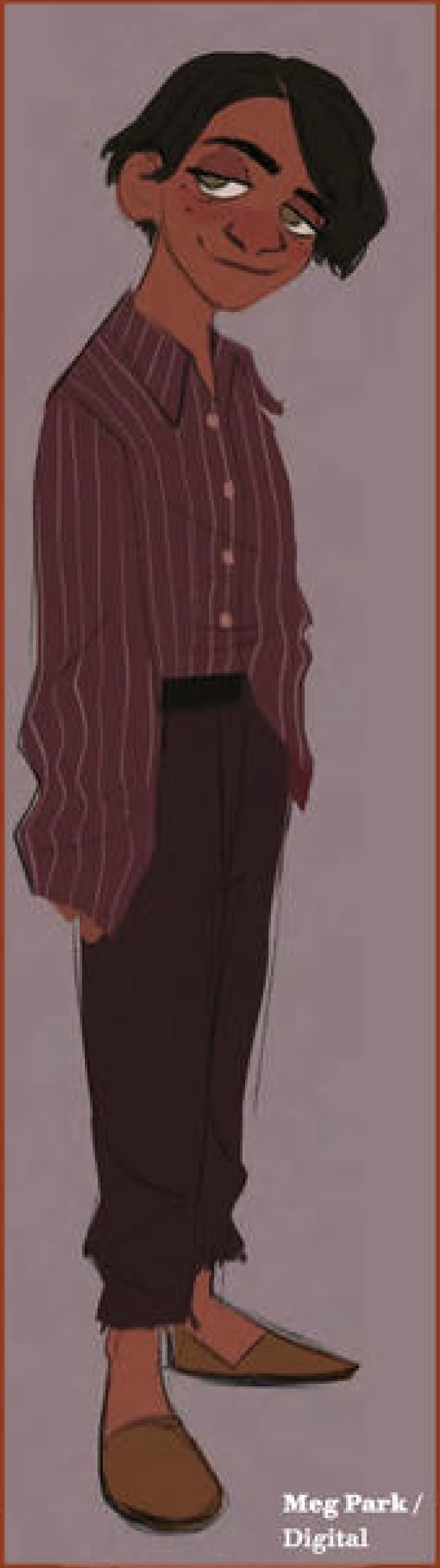
"Camilo early on was an angry teen, with his hair kind of covering one eye, messy, but he probably spends over an hour getting it to look like that and convey attitude. Griselda Sastrawinata-Lemay did the same for his design by having his poncho deliberately just off one shoulder."
—Bill Schwab, Art Director, Characters



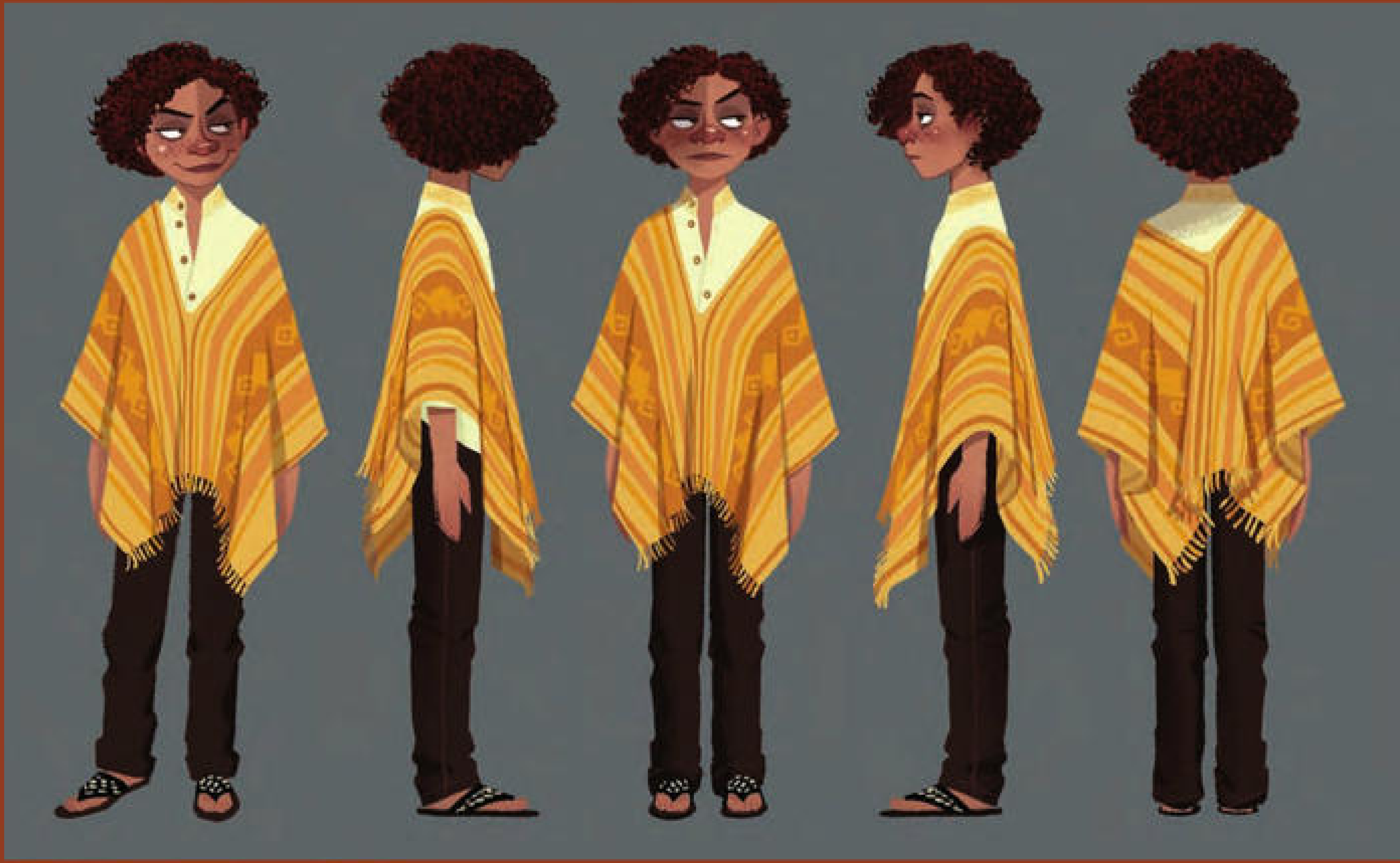
Bill Schwab / Digital



Meg Park / Digital

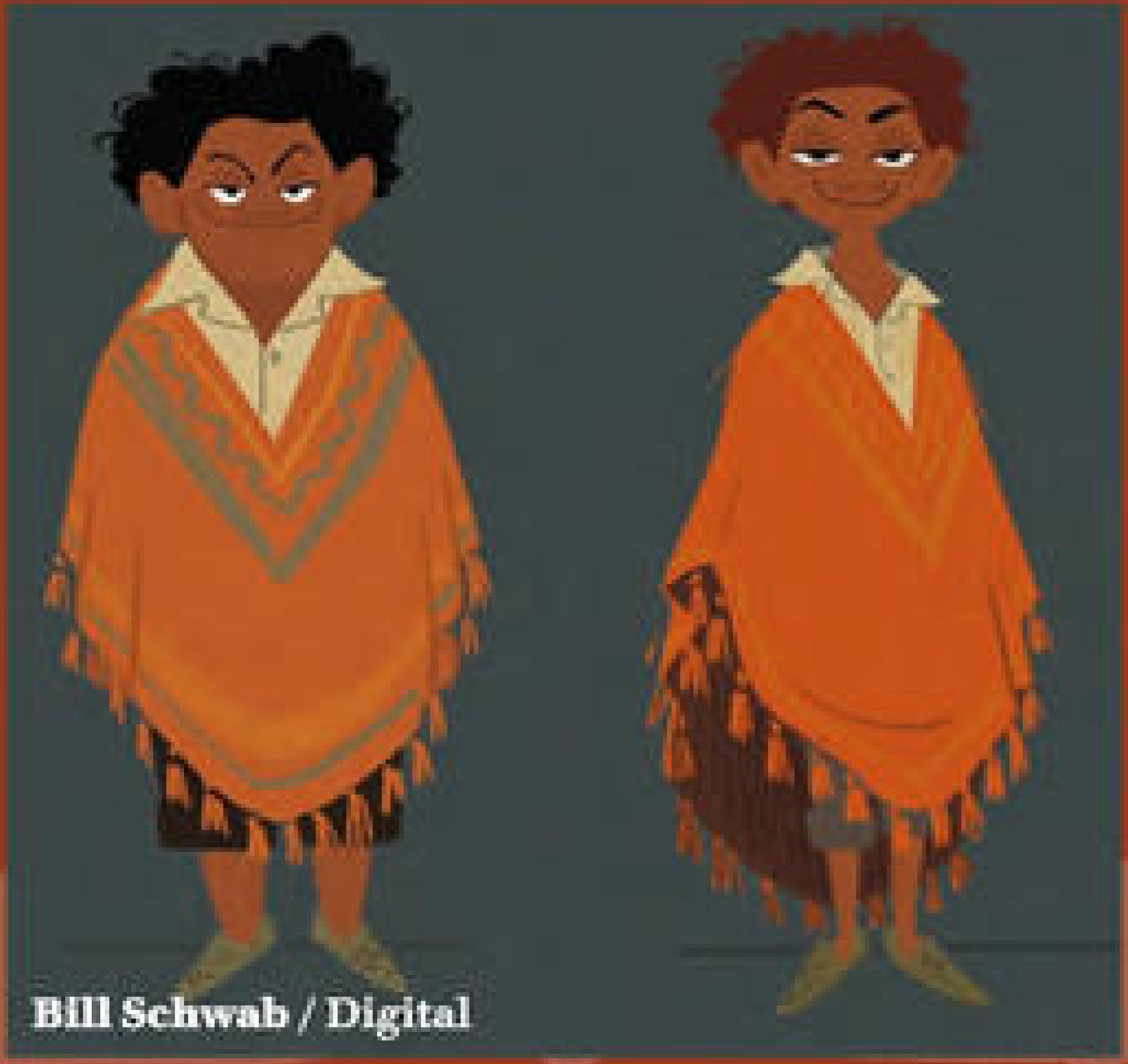


Meg Park / Digital



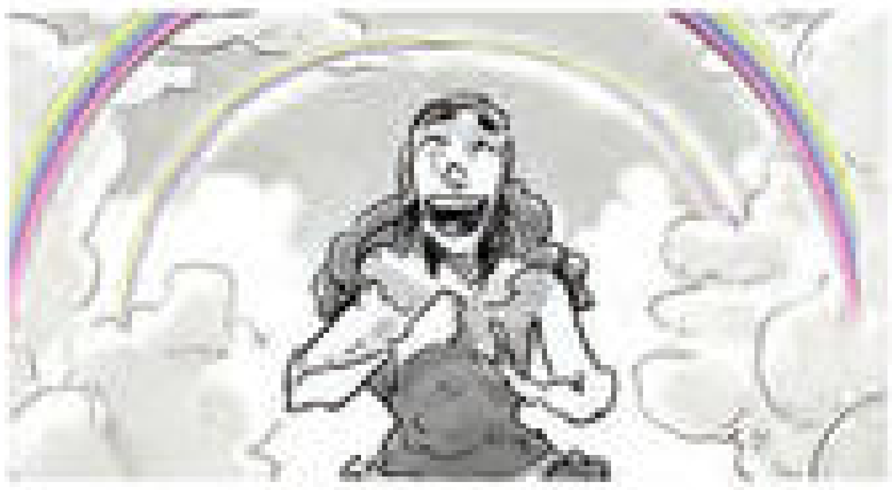
Griselda Sastrawinata-Lemay / Digital

"Camilo's iconography is a chameleon to reflect his shape-shifting power, and though it appears on the poncho and the weaving on his sandals, it is often hidden as a nod to him disguising himself."
—Griselda Sastrawinata-Lemay, Visual Development Artist

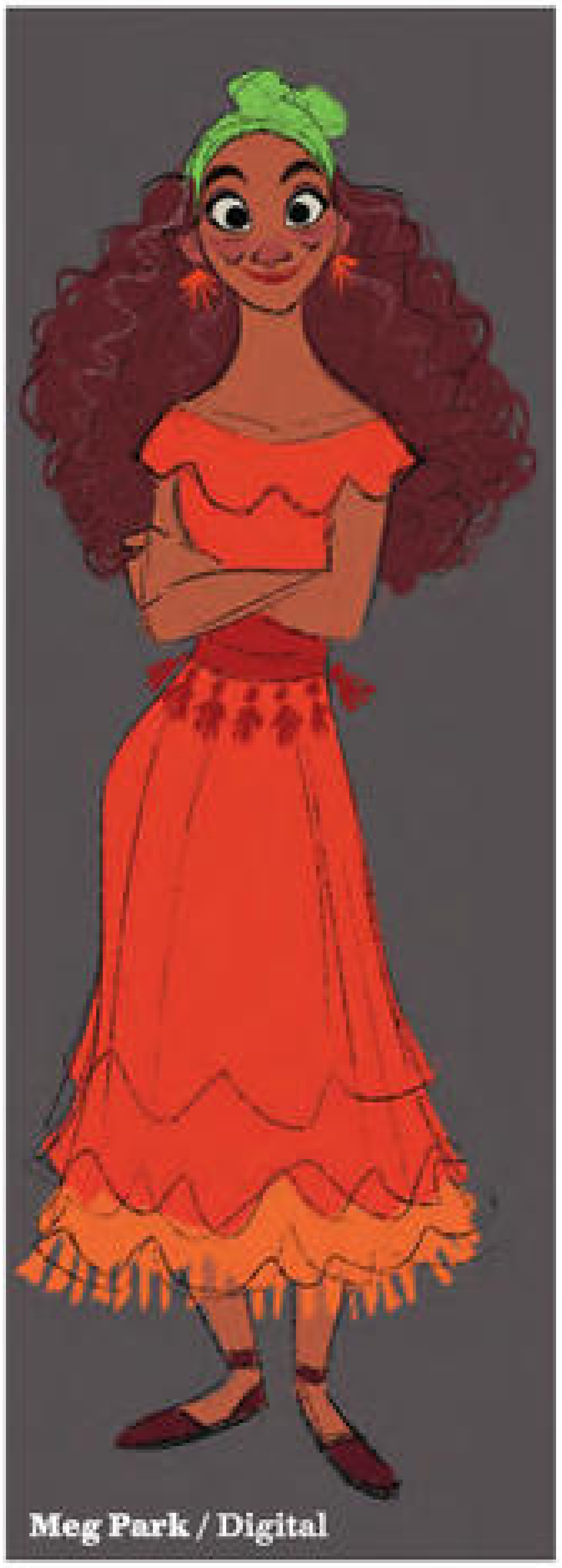


Bill Schwab / Digital

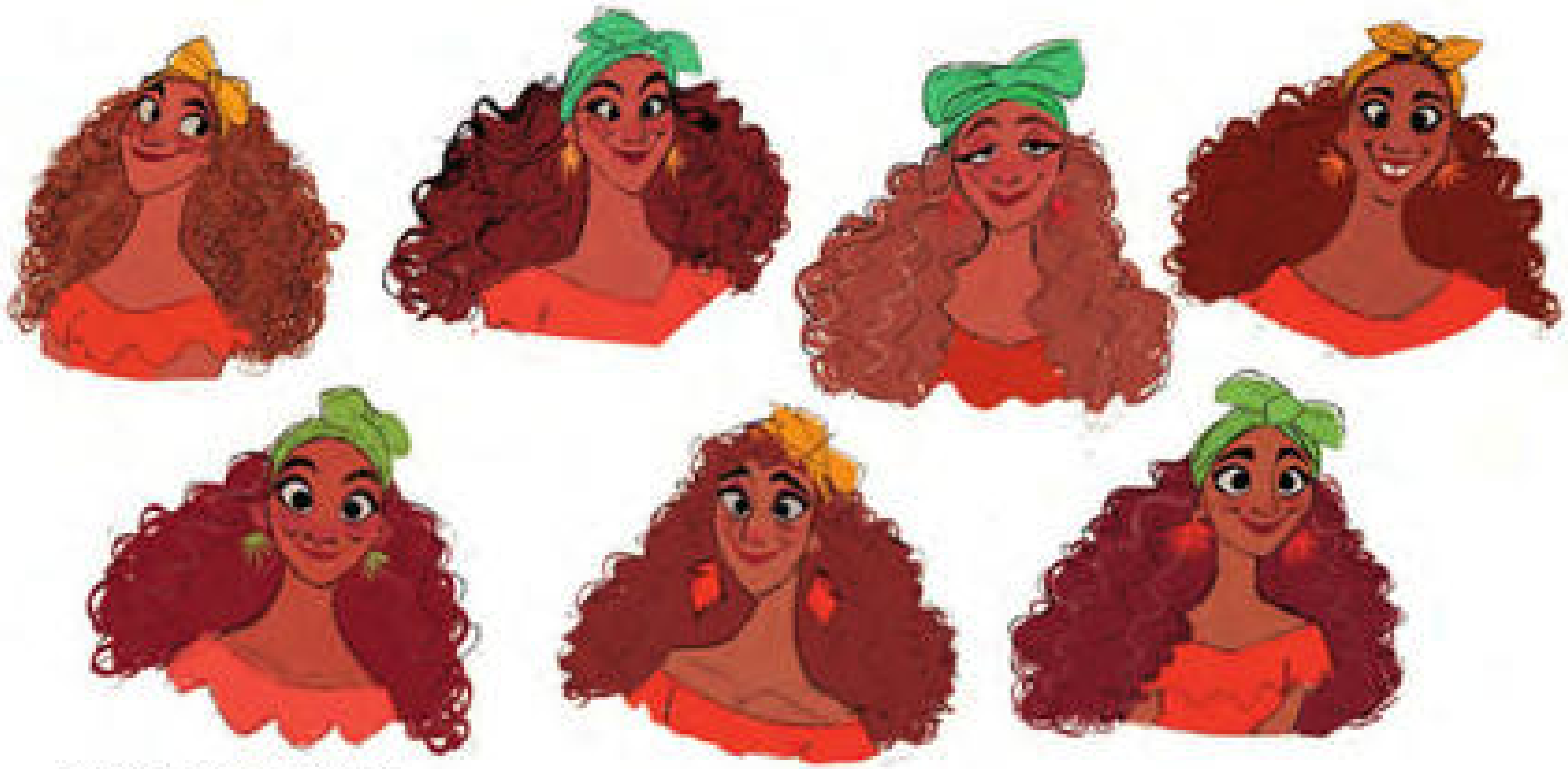
Pepa



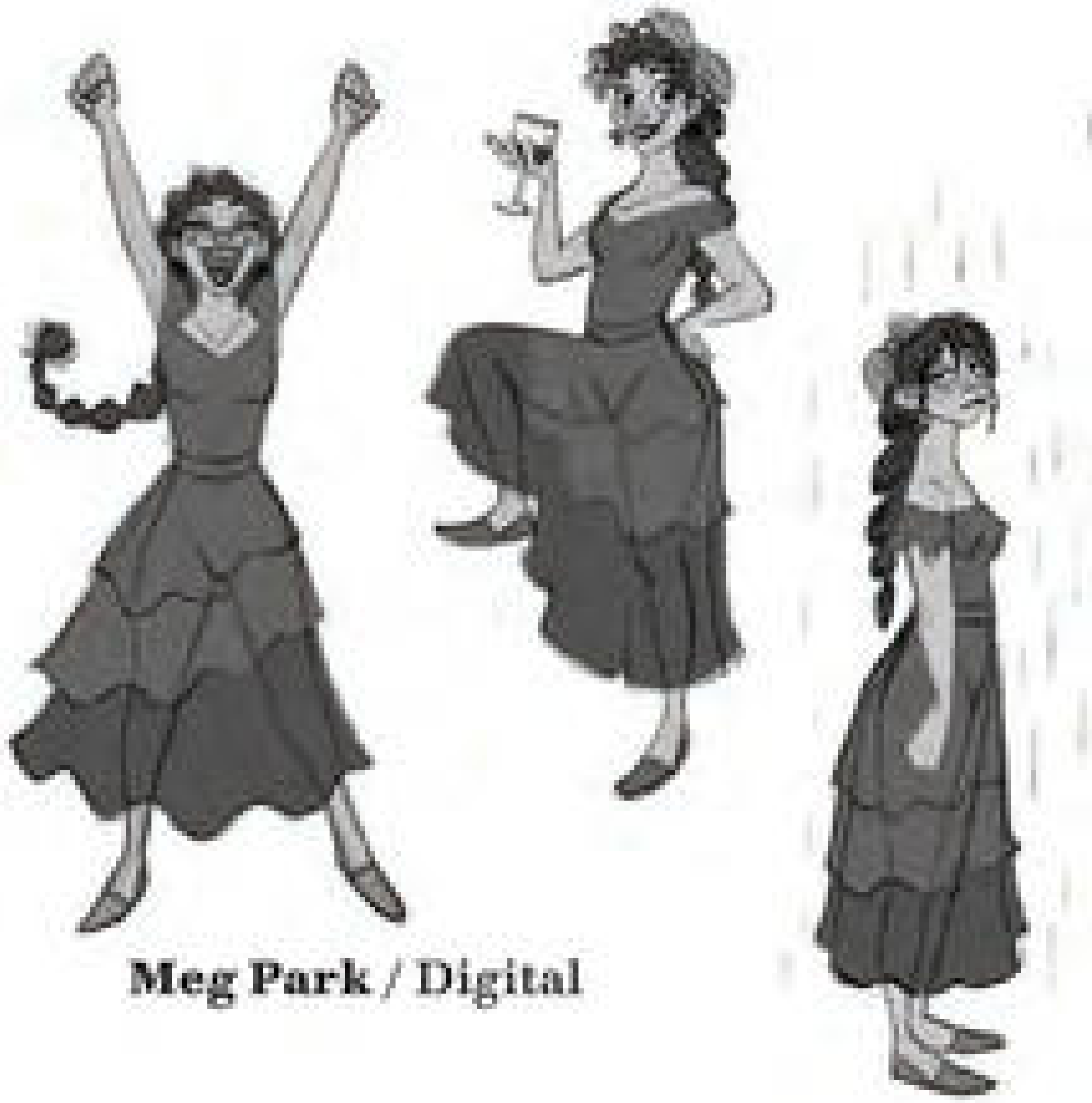
Seth Boyden / Digital



Meg Park / Digital

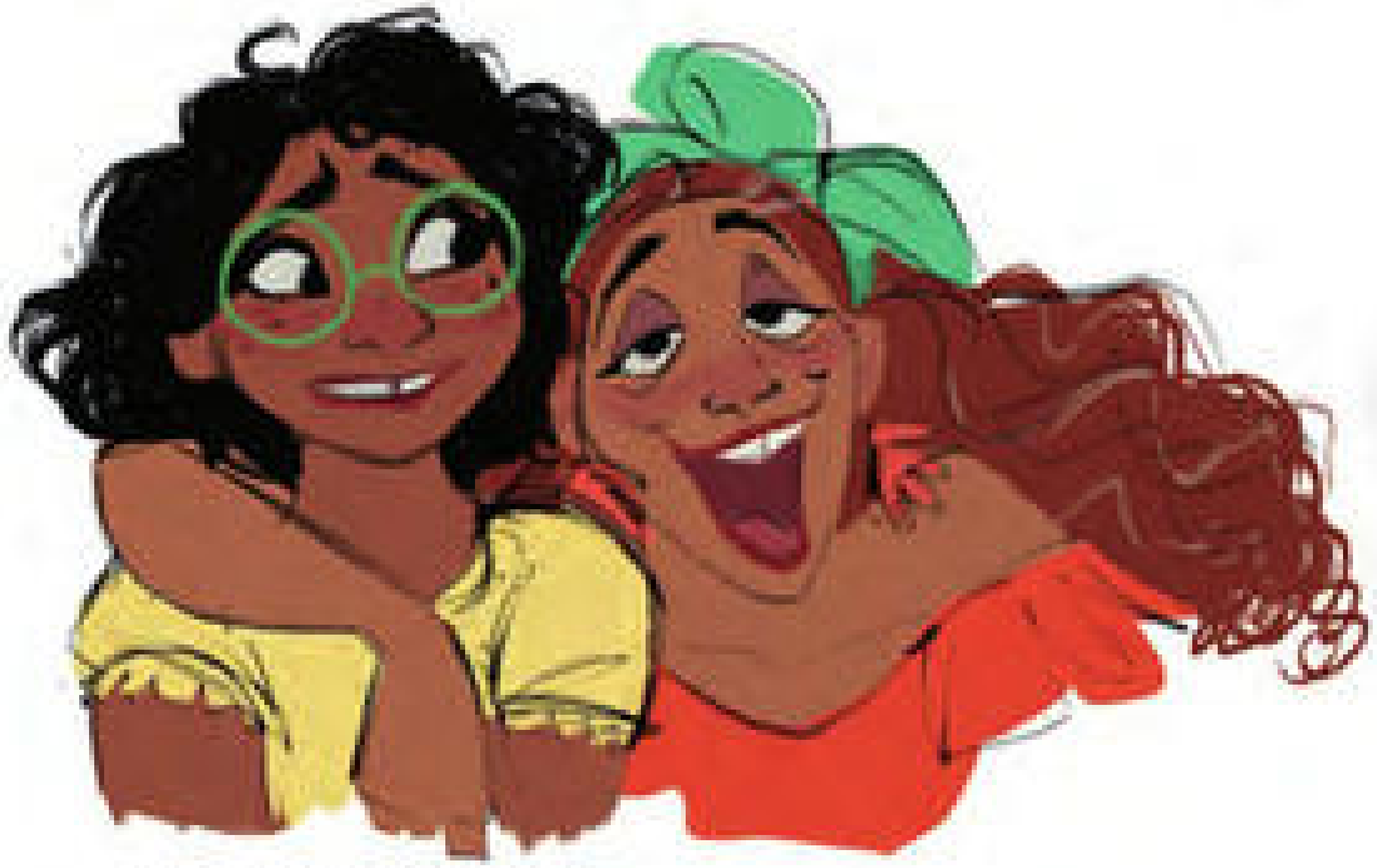


Meg Park / Digital

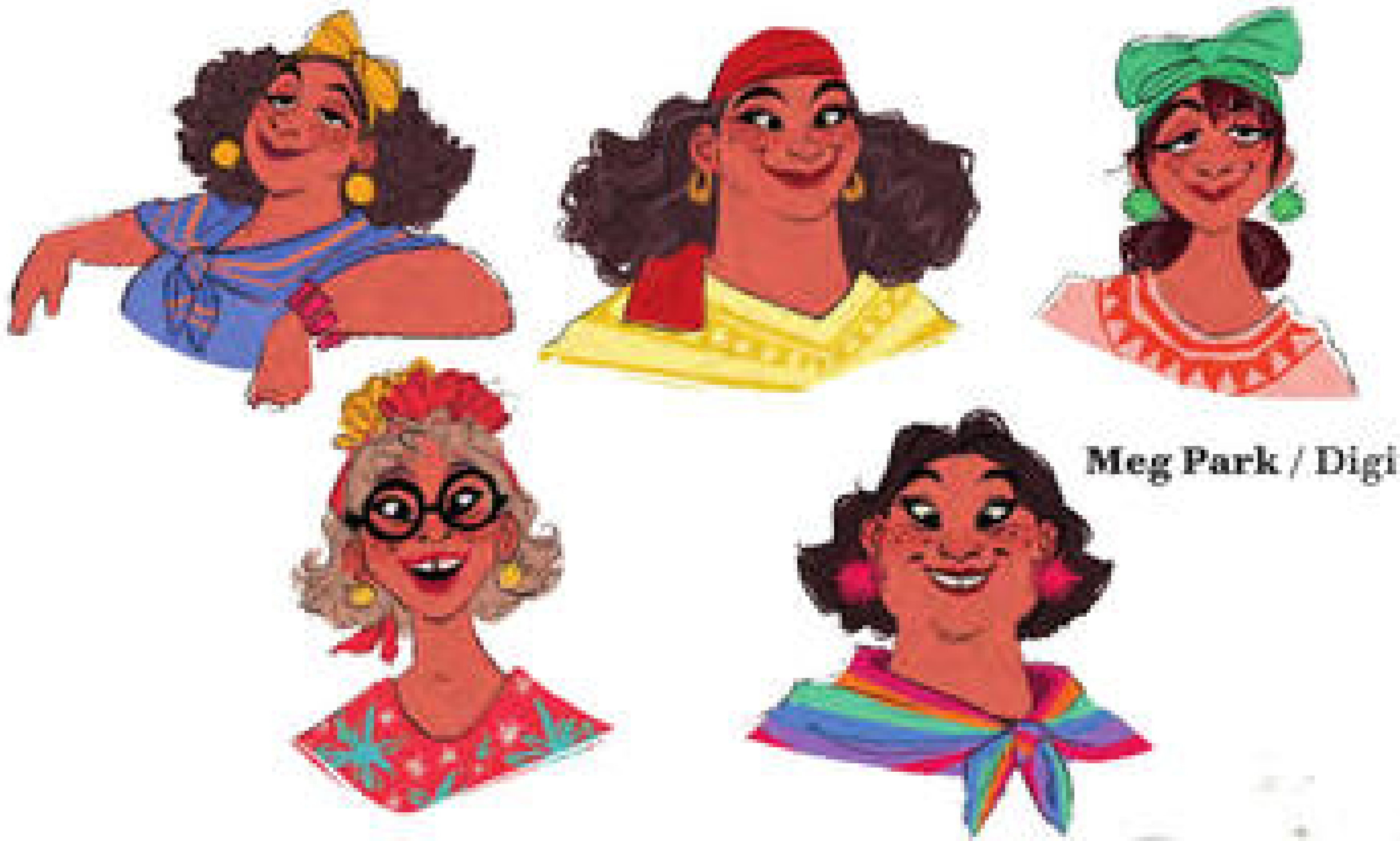


Meg Park / Digital

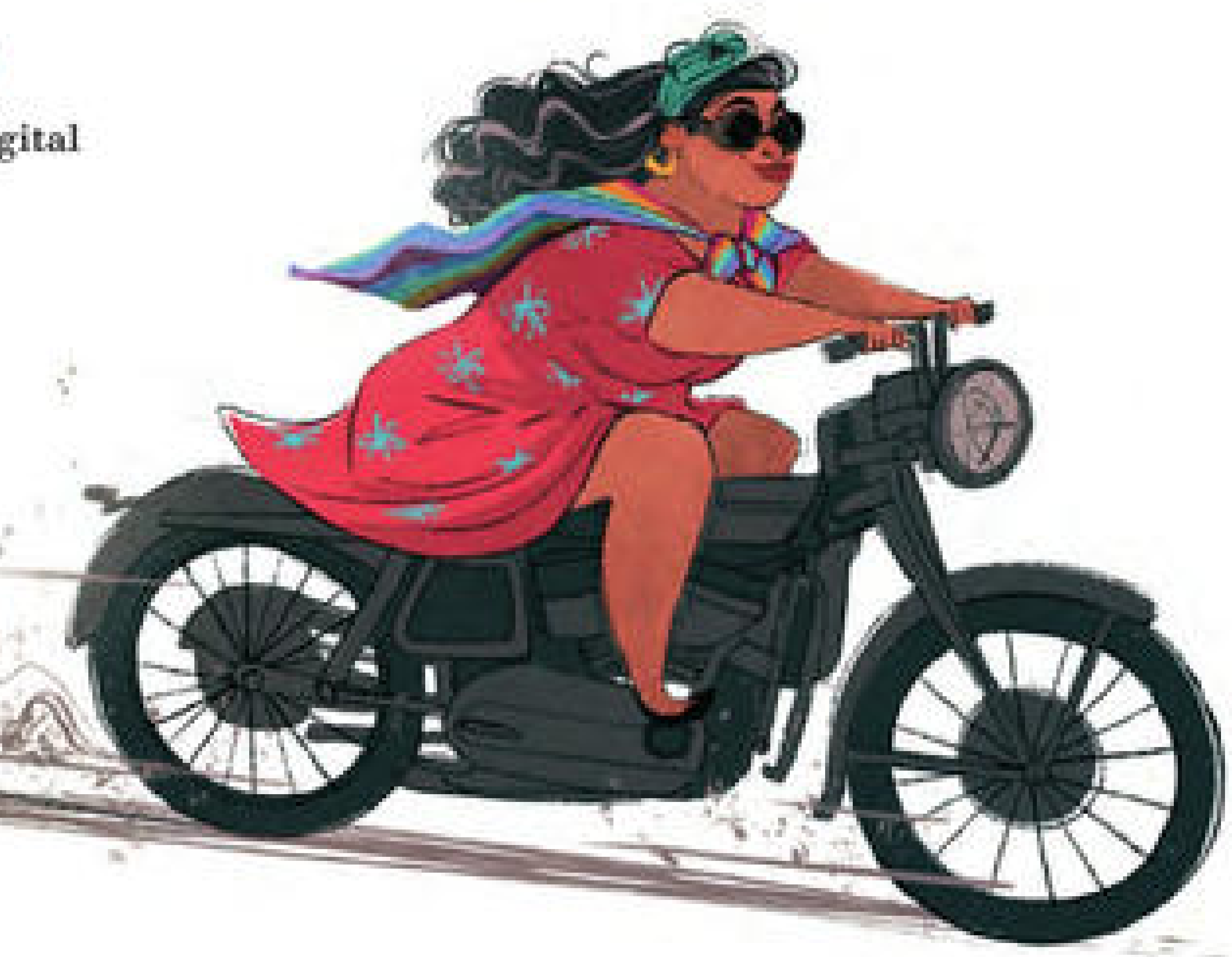
“Initially, Pepa’s power was to be indestructible, and she had this daredevil side to her, but it felt too similar to Luisa’s strength. So we landed on the weather power for her, which made sense because she is the fun, strange aunt trying to keep it together.”
—Meg Park, Visual Development Artist



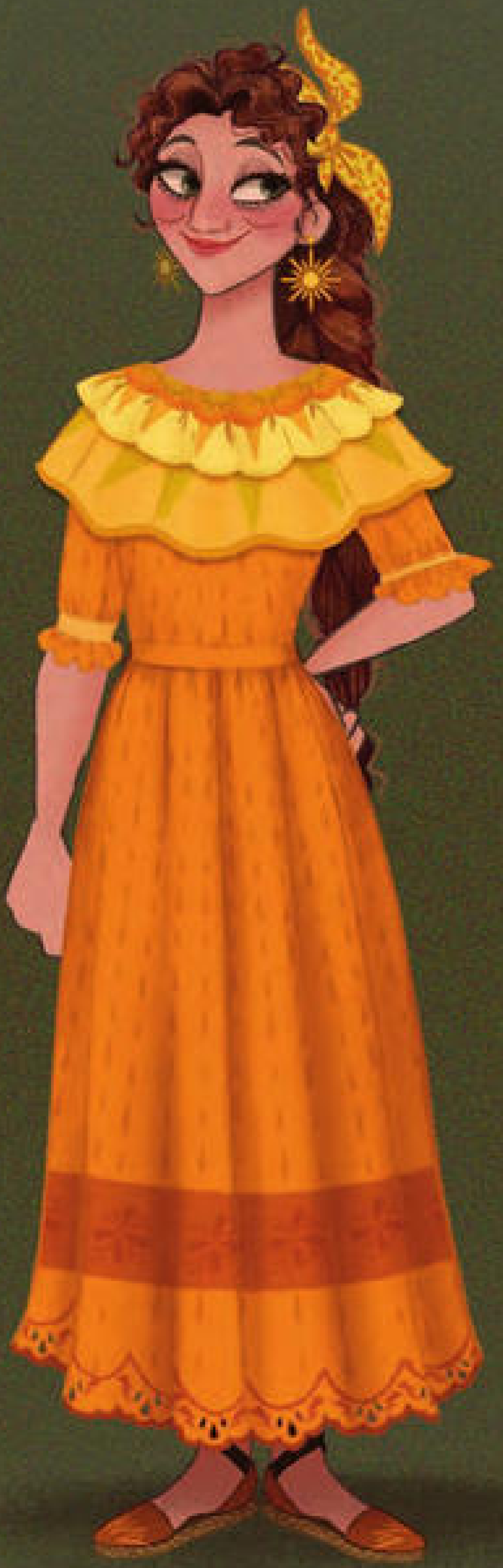
Meg Park / Digital



Meg Park / Digital

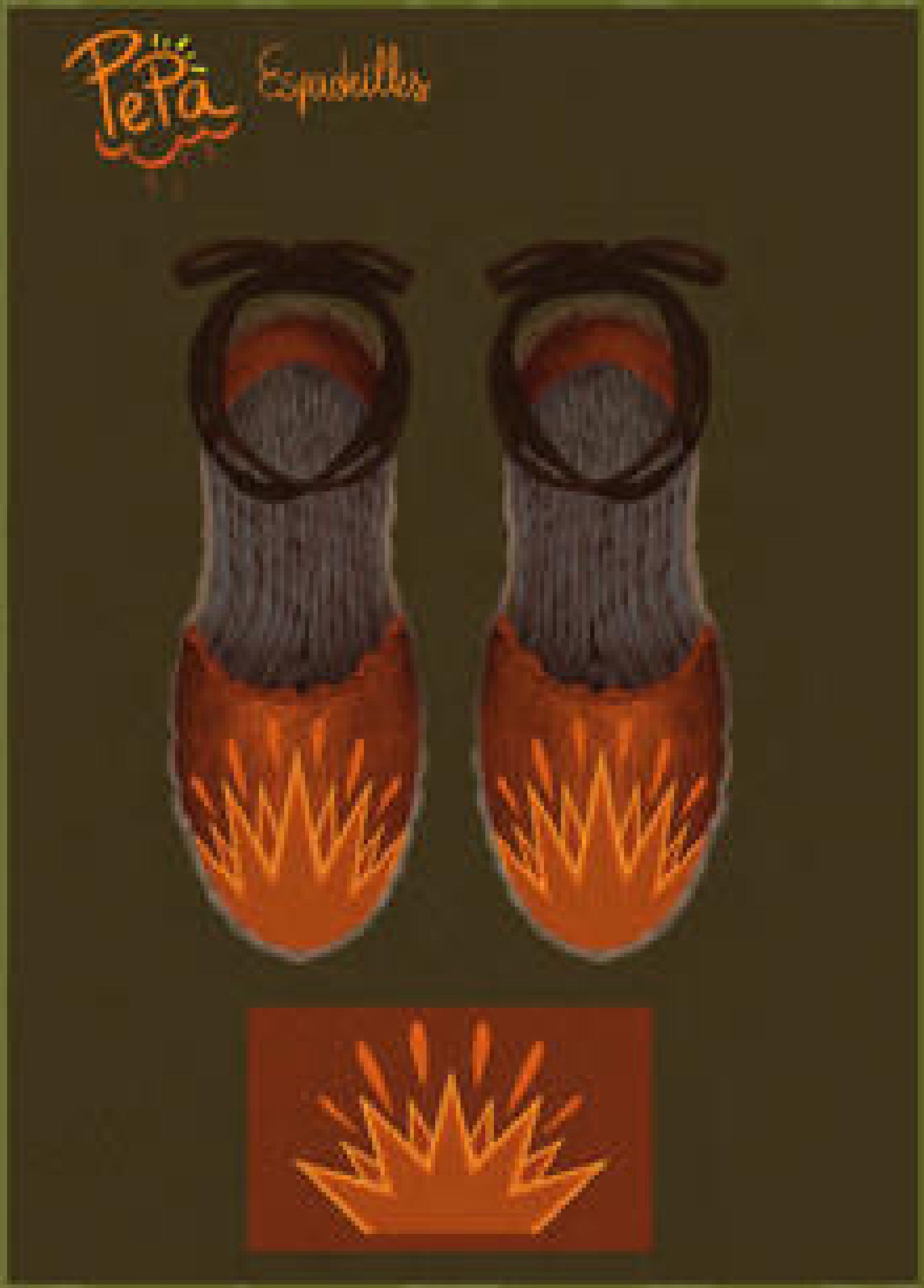


Meg Park / Digital

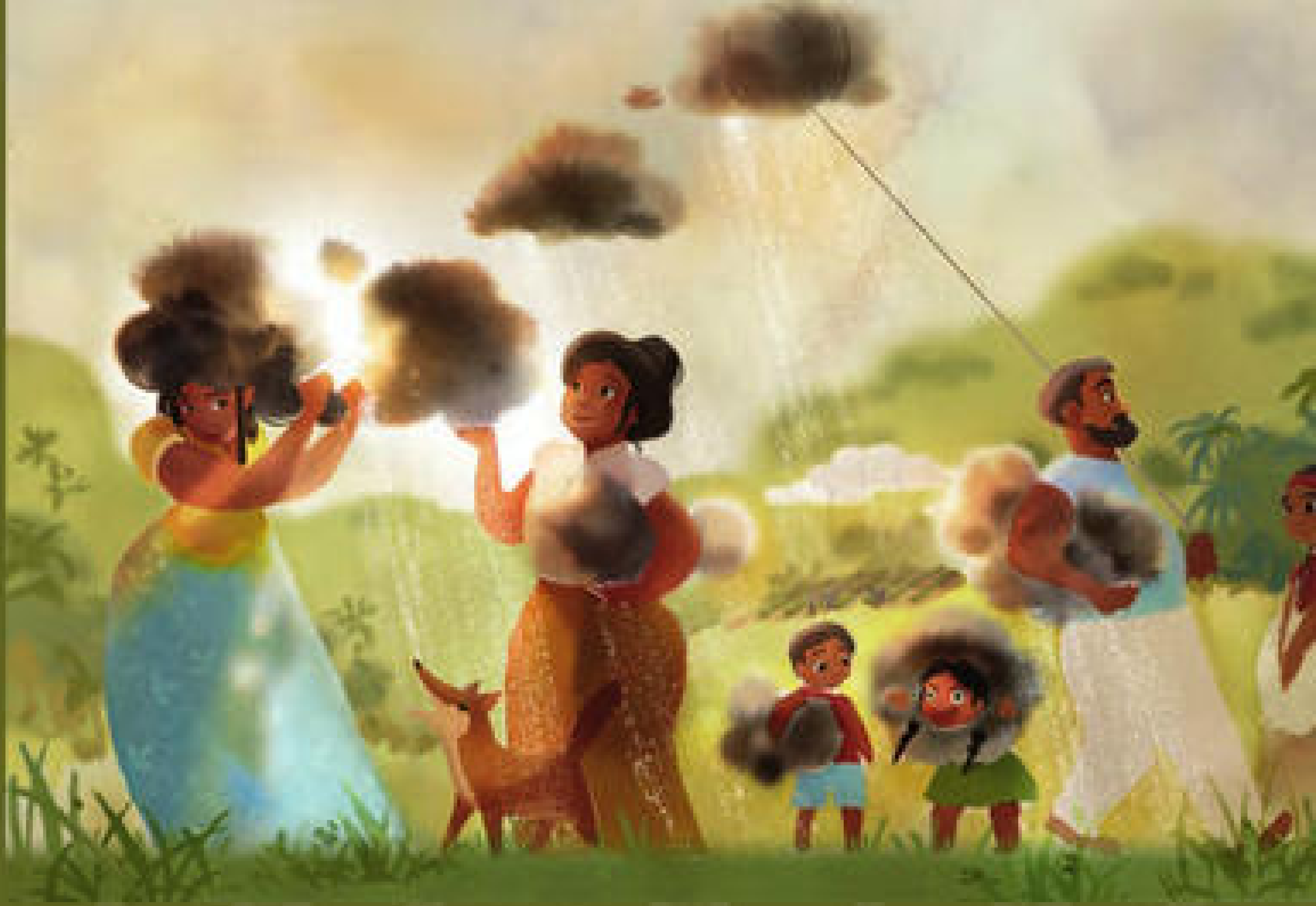


Neysa Bové / Digital

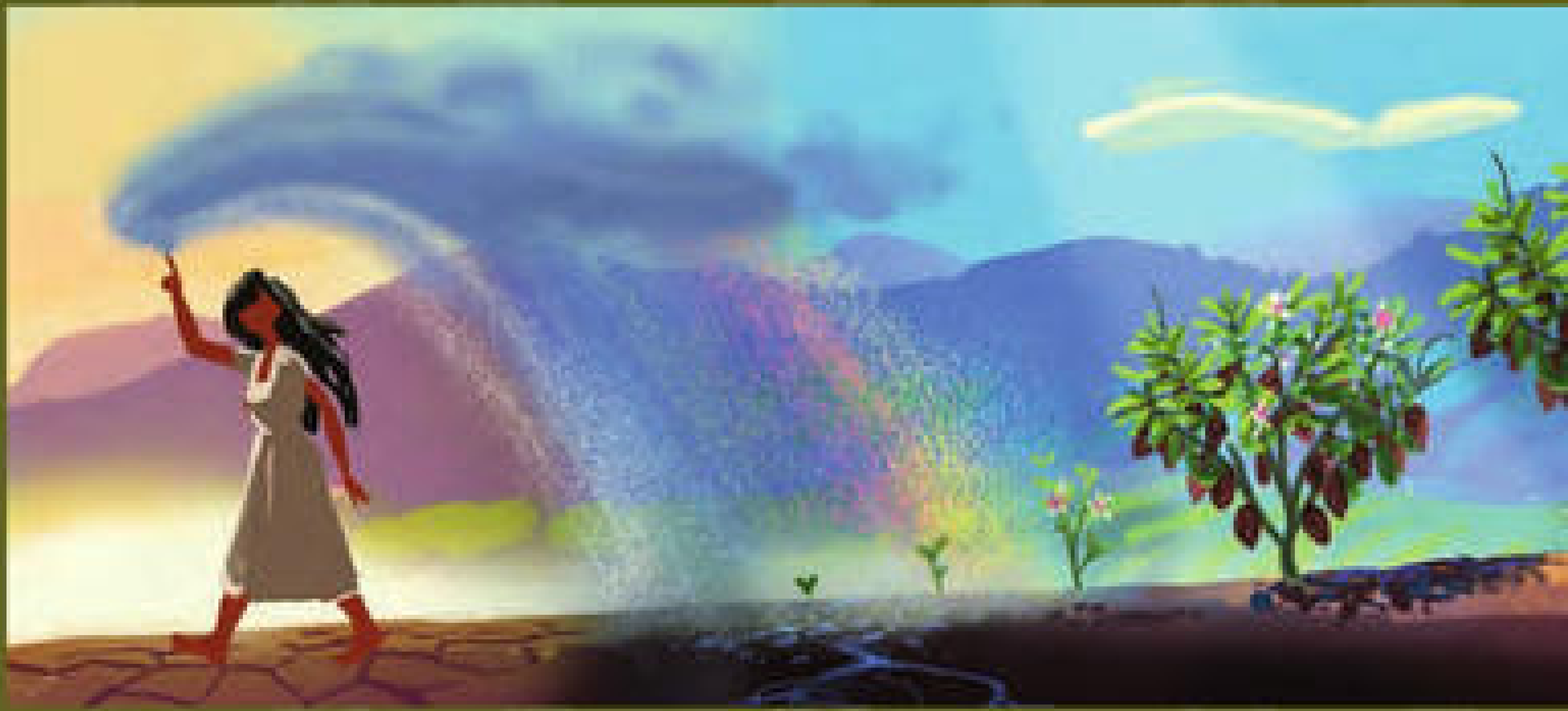
"We designed a fusion of several folkloric dresses for Pepa from different regions, including Tolima, using classic elements like the puff sleeve. We also had to think about the functionality of the costume with her power, since she constantly has wind and rain around her. Her clothes include iconography that represents her powers too, like lightning bolts, raindrops, and little suns as earrings."
—Neysa Bové, Costume Design Lead



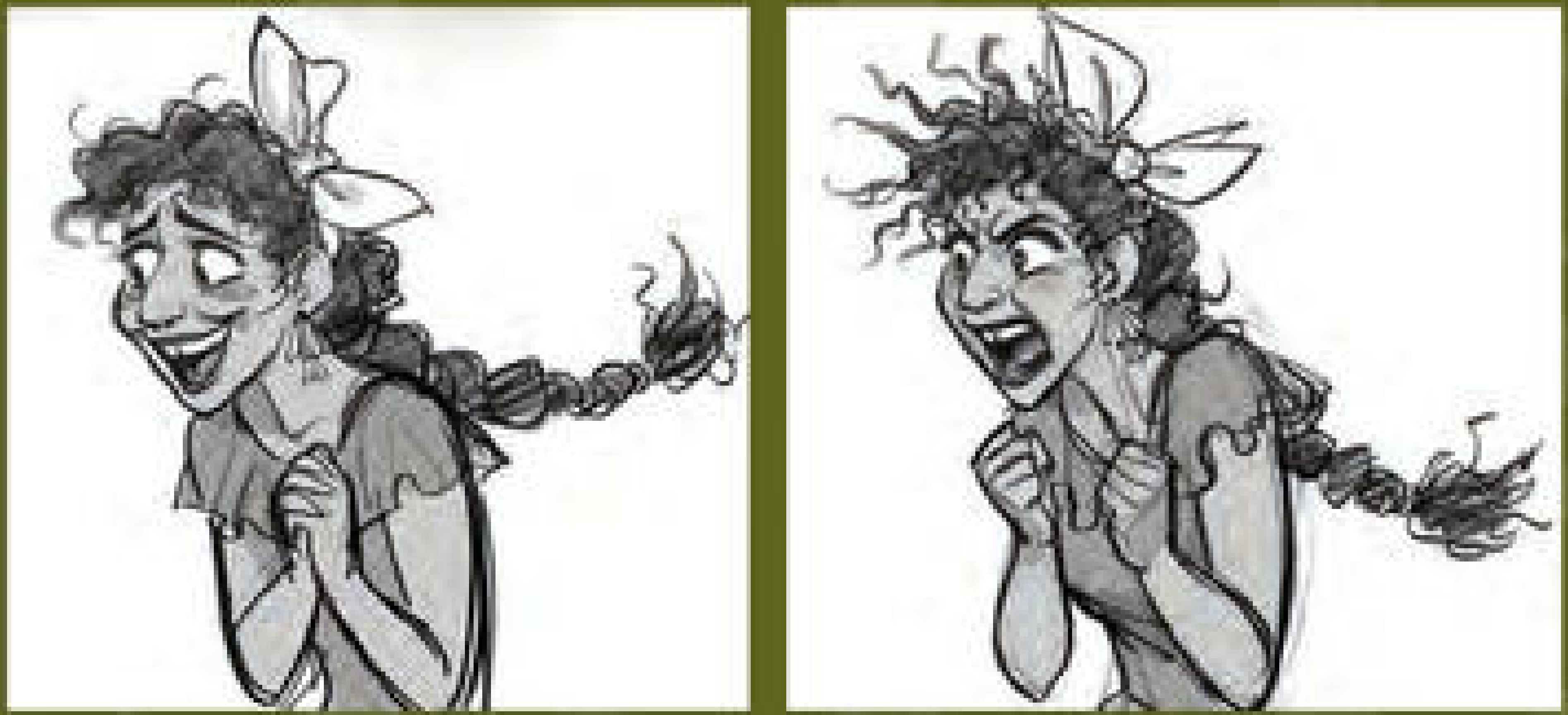
Neysa Bové / Digital



Camille Andre / Watercolor, Digital

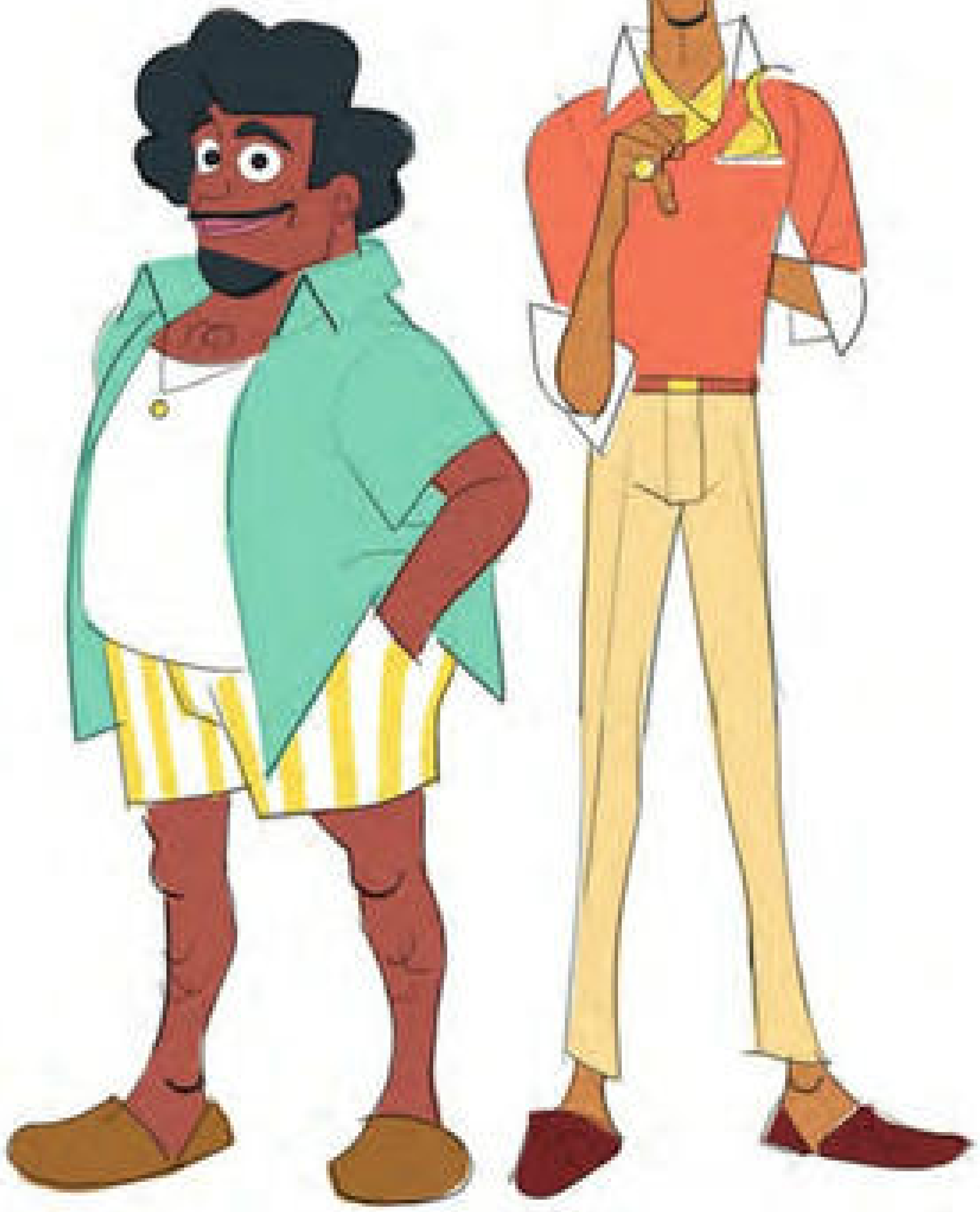


David Goetz / Digital

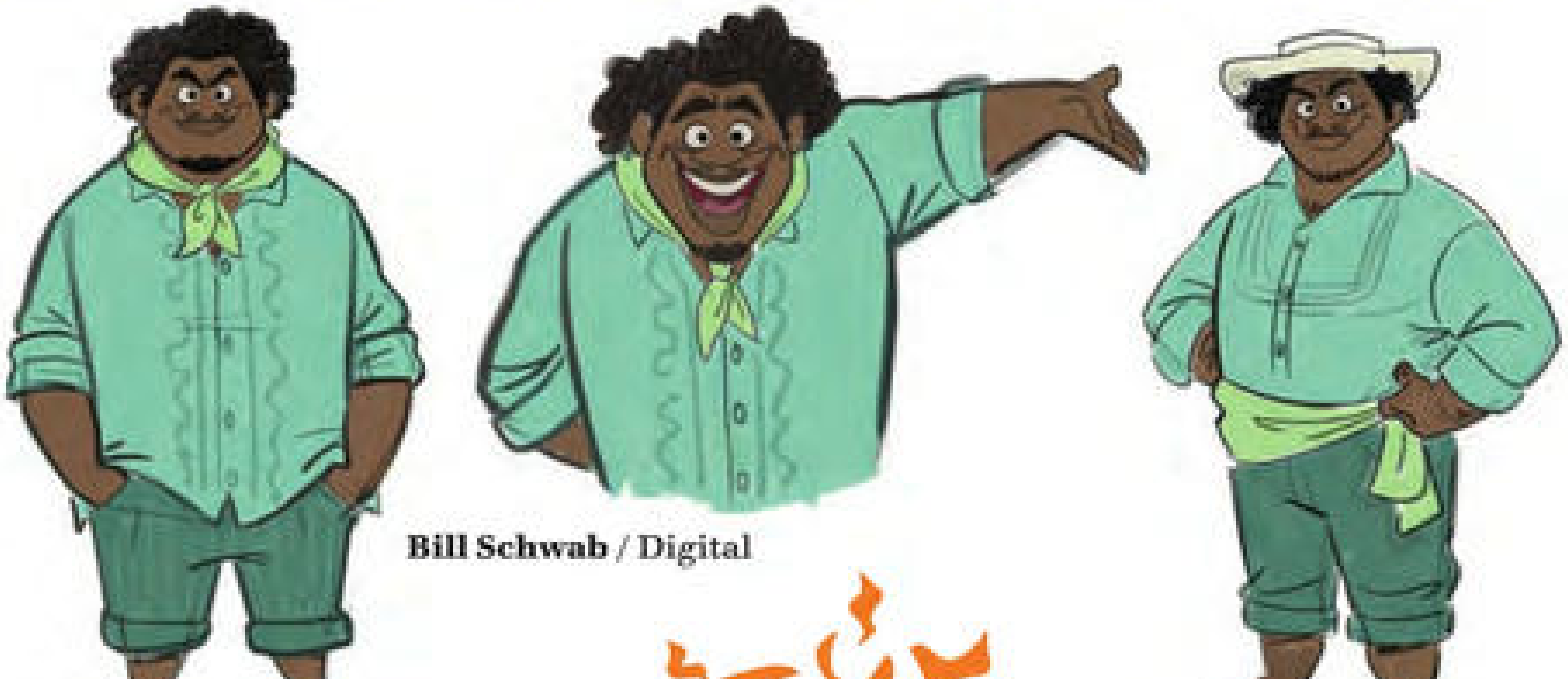


Jin Kim / Pencil, Digital

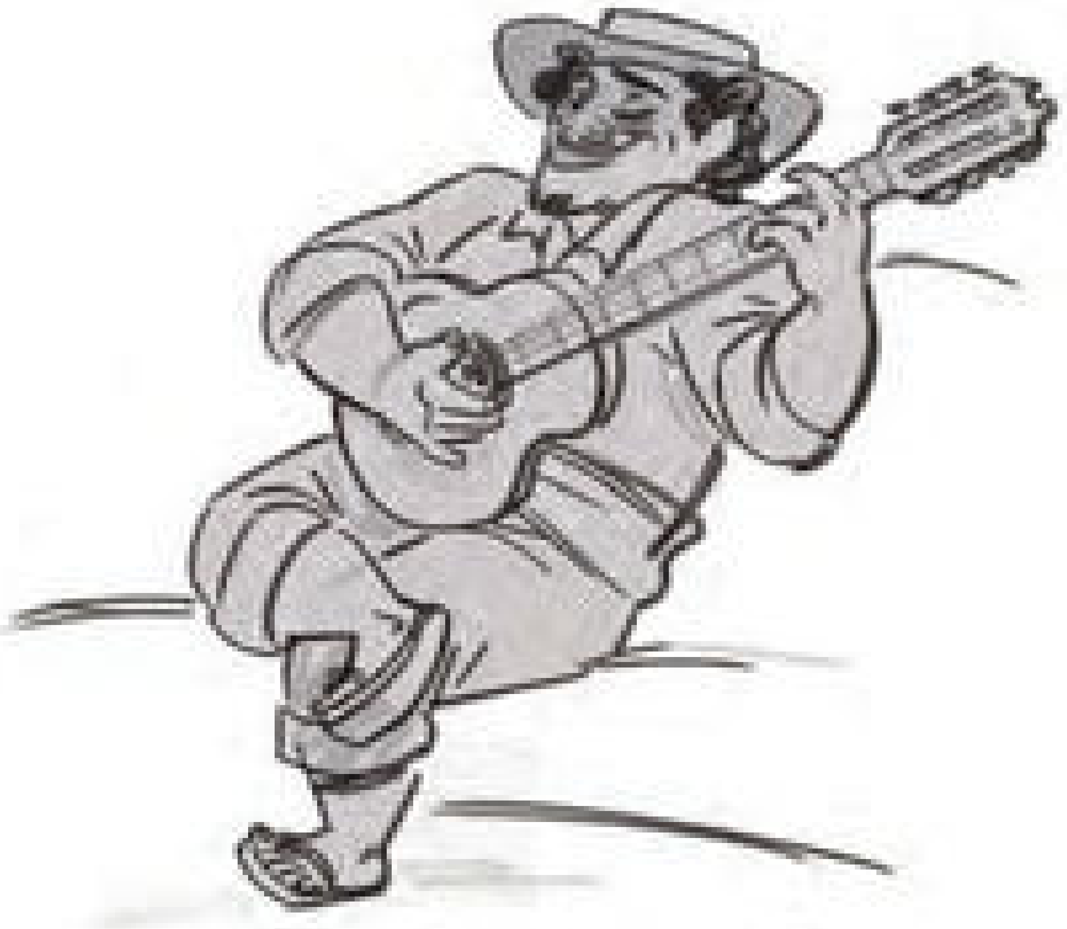
Félix



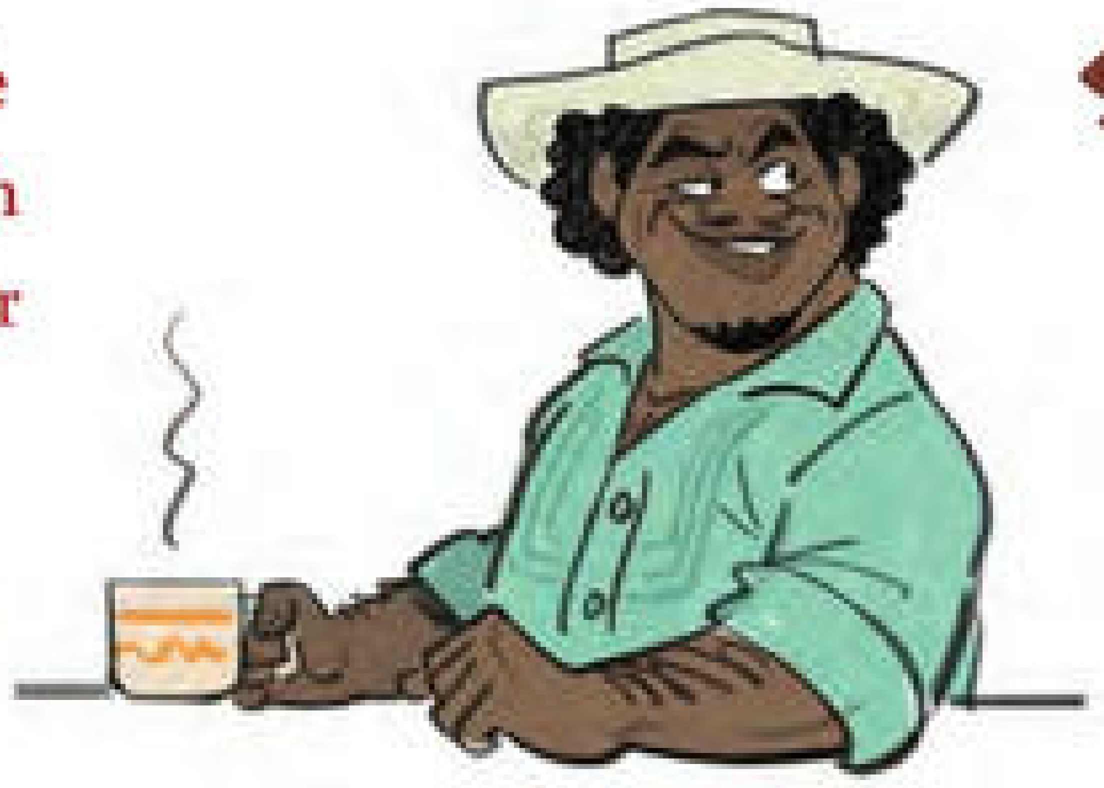
Nick Orsi / Digital



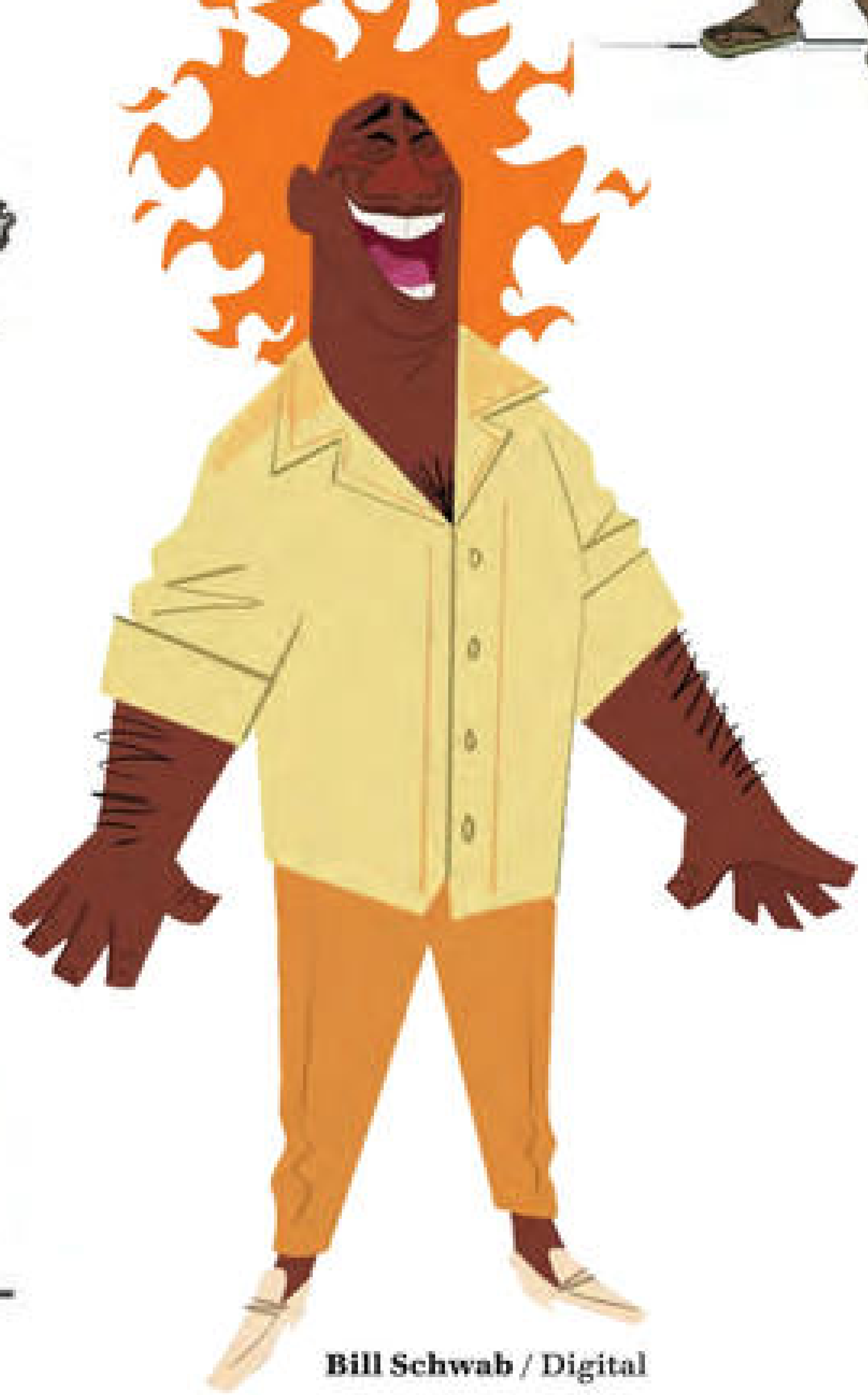
Bill Schwab / Digital



Bill Schwab / Digital

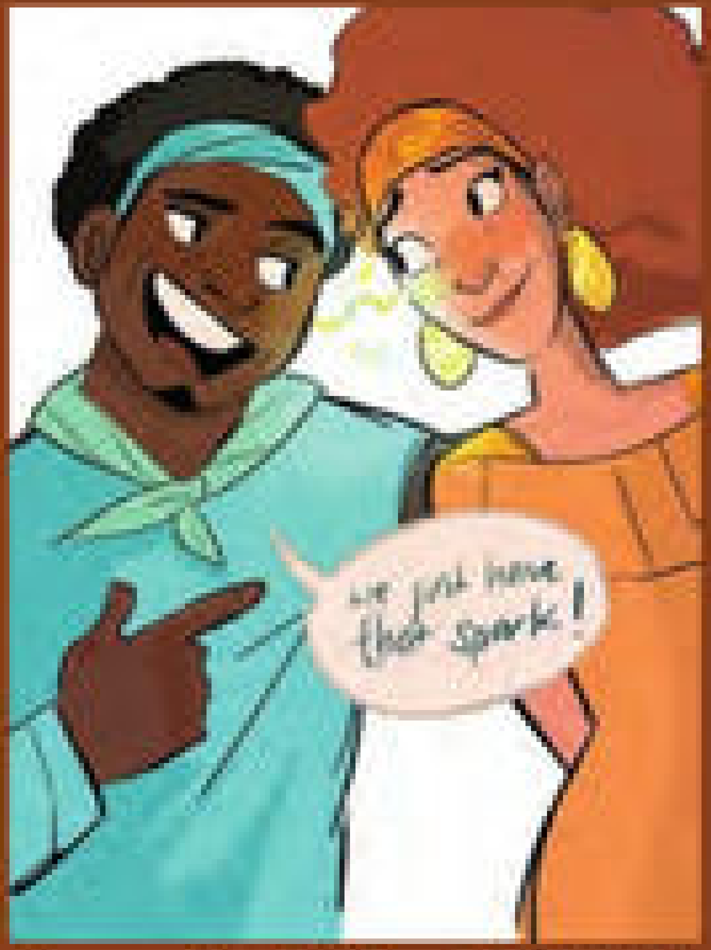


Bill Schwab / Digital

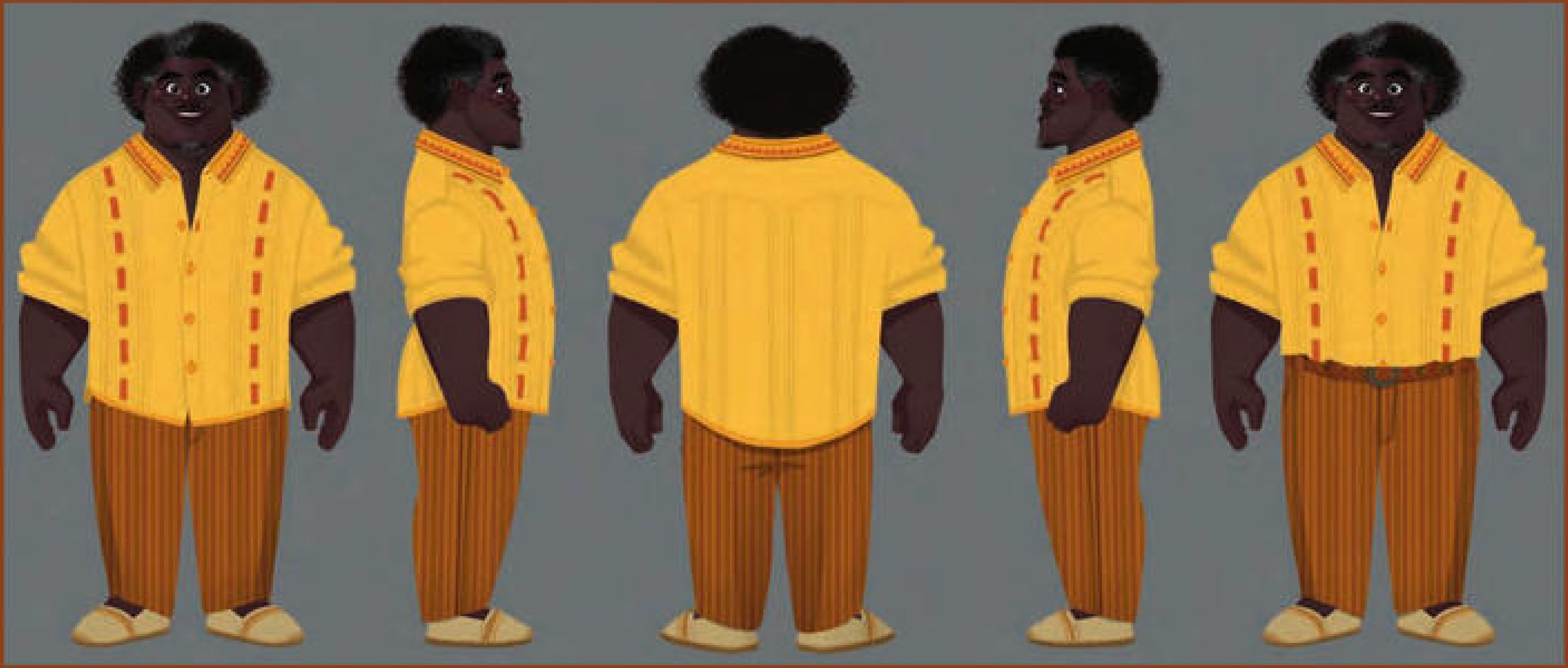


Bill Schwab / Digital

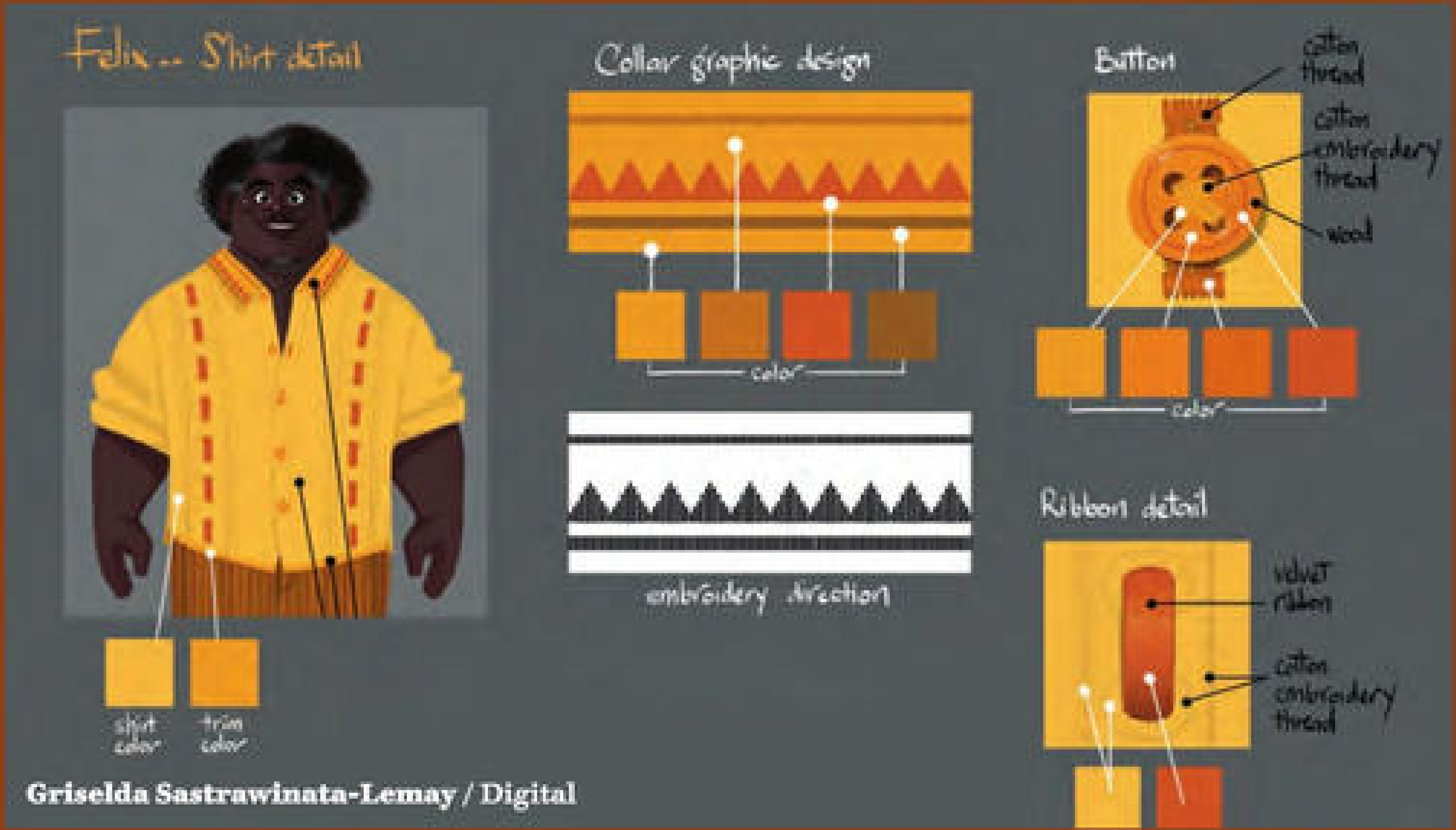
"Agustín and Félix were originally explored as a double act. They were the outsiders, and they had a connection to Mirabel because they also don't have powers, in their case, because they married into the family."
—Meg Park, Visual Development Artist


we just have that spark!

Samantha Vilfort / Digital



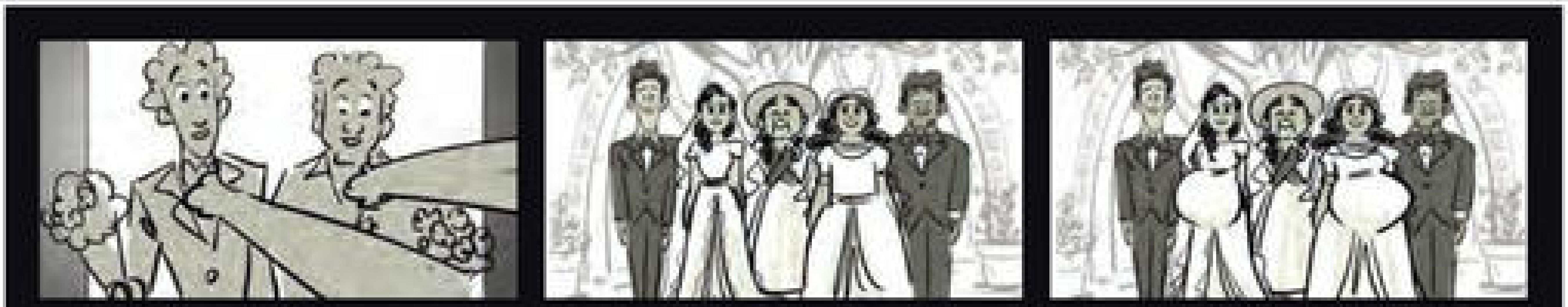
Griselda Sastrawinata-Lemay / Digital


Felix .. Shirt detail
Collar graphic design
color
embroidery direction
Button
cotton thread
cotton embroidery thread
wood
color
Ribbon detail
velvet ribbon
cotton embroidery thread
shirt color
trim color

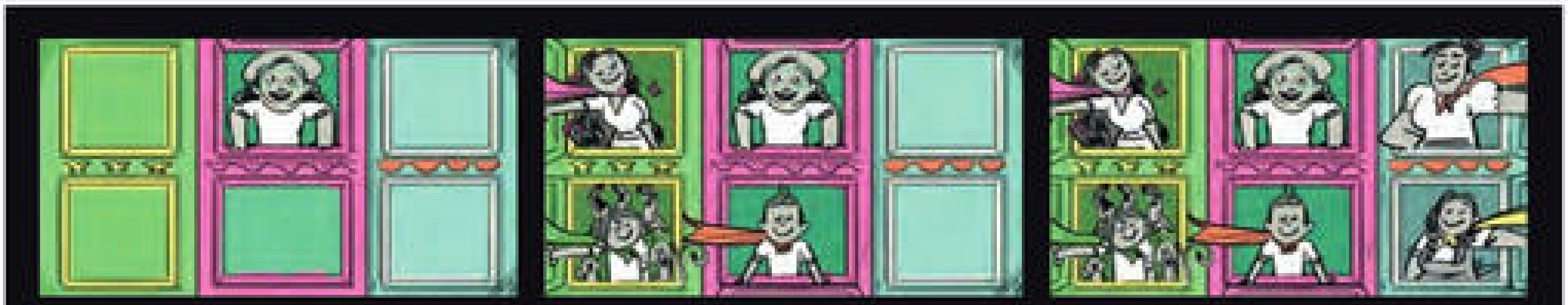
Griselda Sastrawinata-Lemay / Digital

> "His costume is meant to reflect his personality and who he is. He is very sweet and supportive of his wife and kids, so the geometric shapes in his costume, like the triangle, represent that stability he gives them. His shirt is a traditional guayabera, which is very common in the Colombian Caribbean Coast, the region that inspired his character."
>
> —Griselda Sastrawinata-Lemay, Visual Development Artist

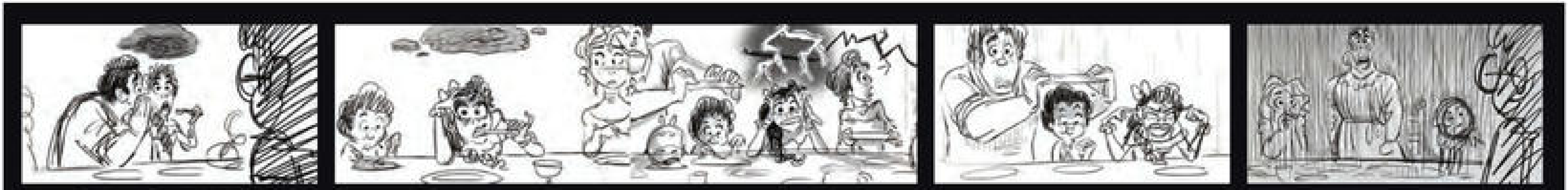
Living with Extended Family



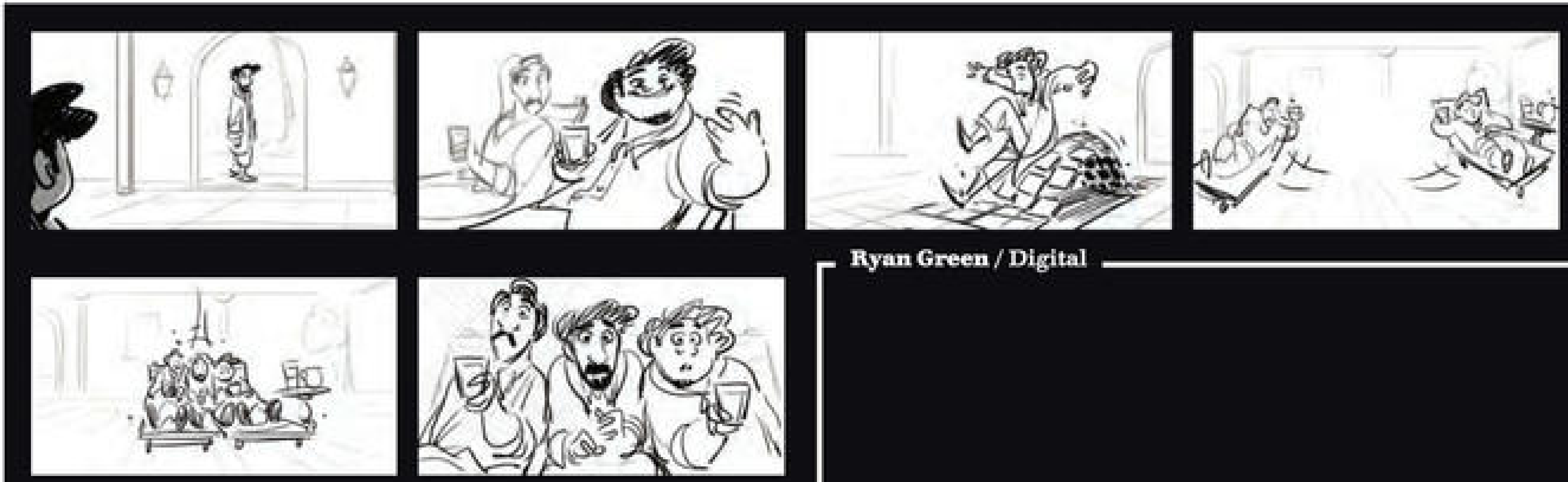
Jason Hand / Digital



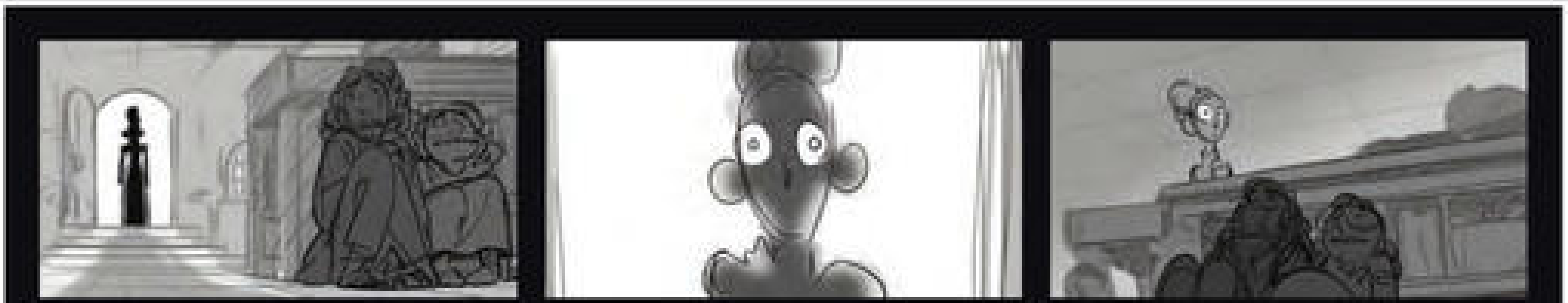
Jason Hand / Digital



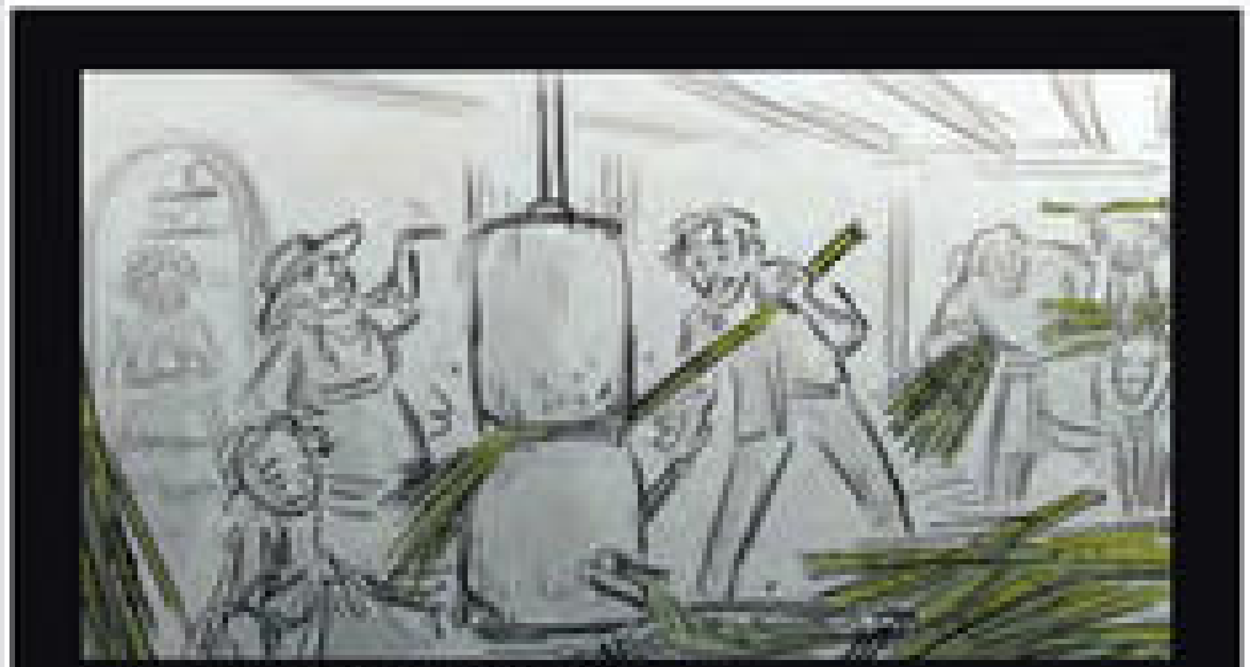
Mark Kennedy / Digital



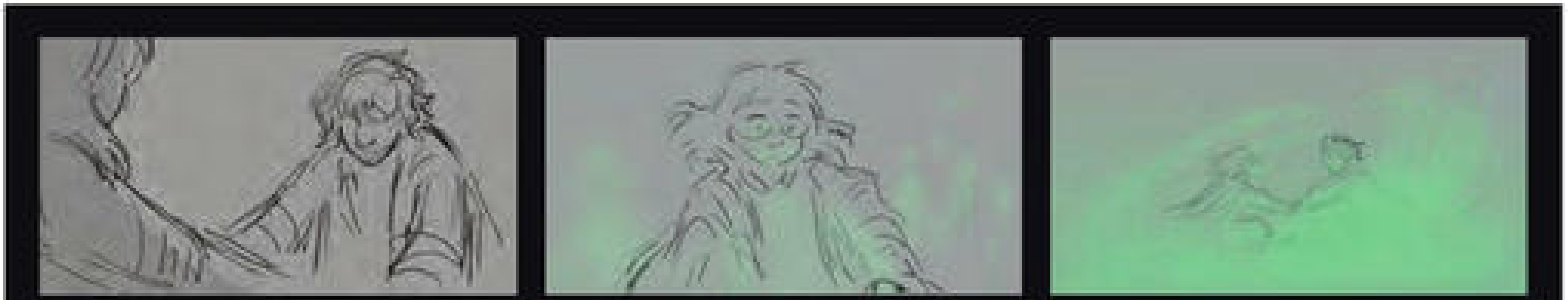
Ryan Green / Digital



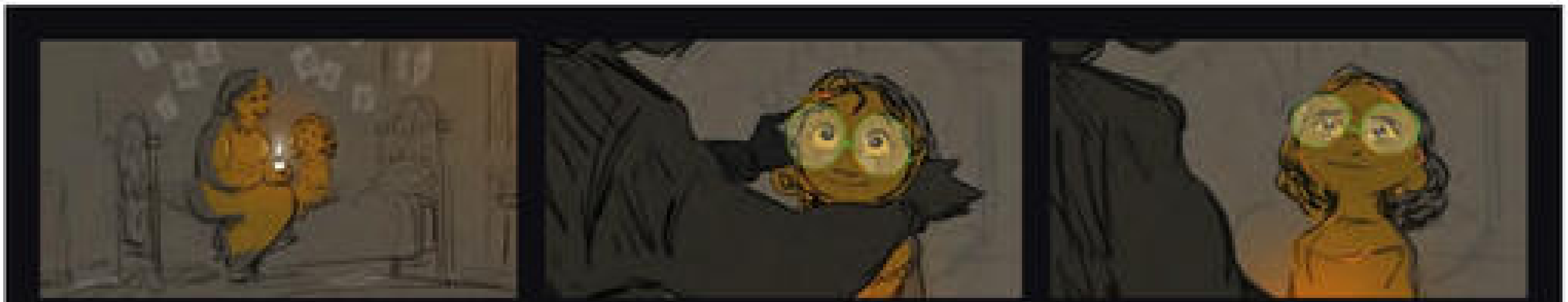
David VanTuyle / Digital



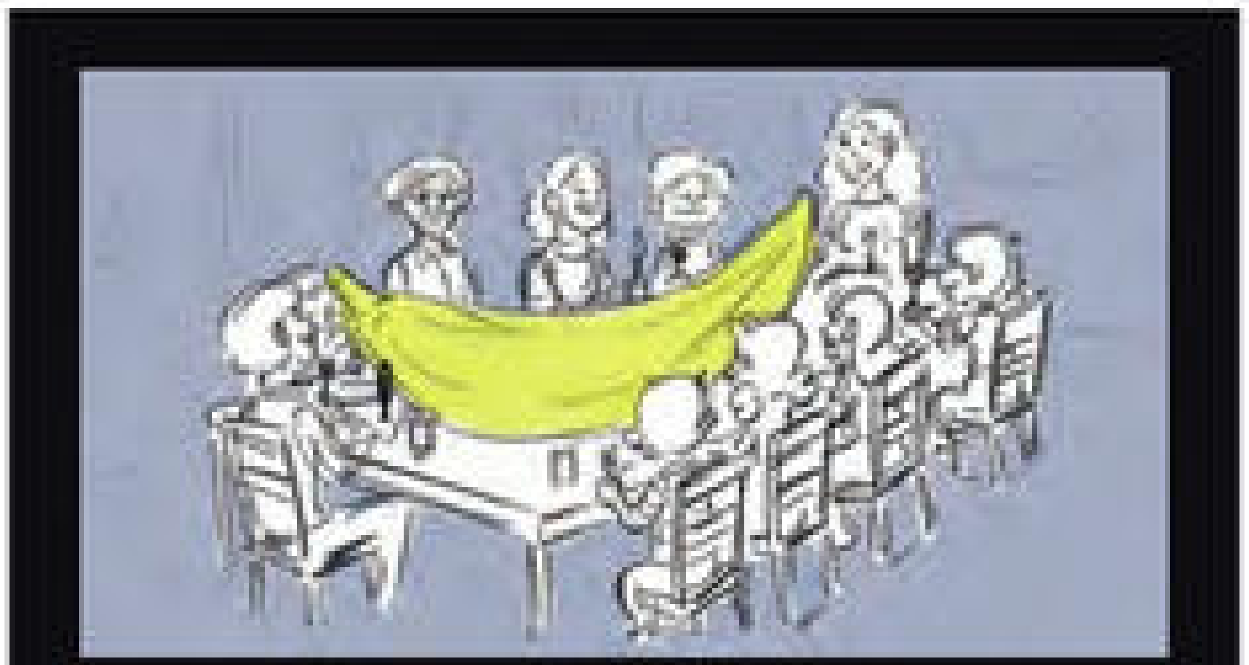
Carrie Liao / Digital



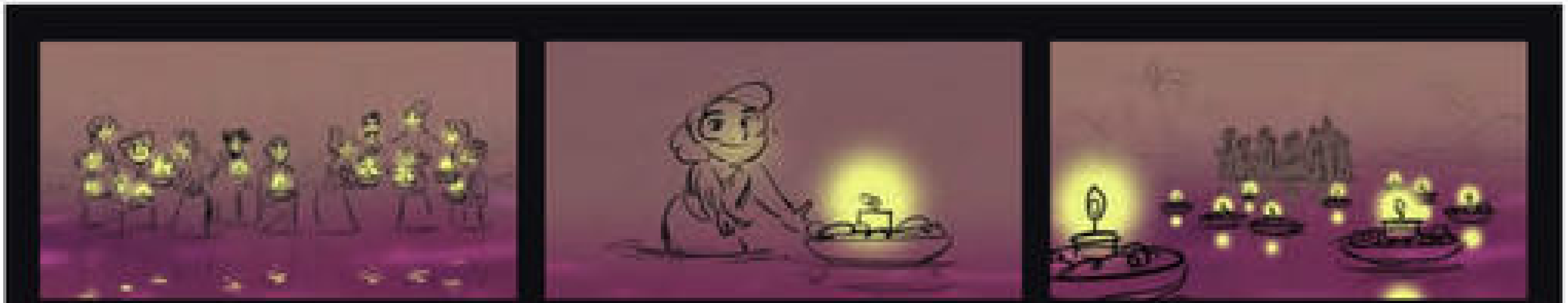
Carrie Liao / Digital



David VanTuyle / Digital

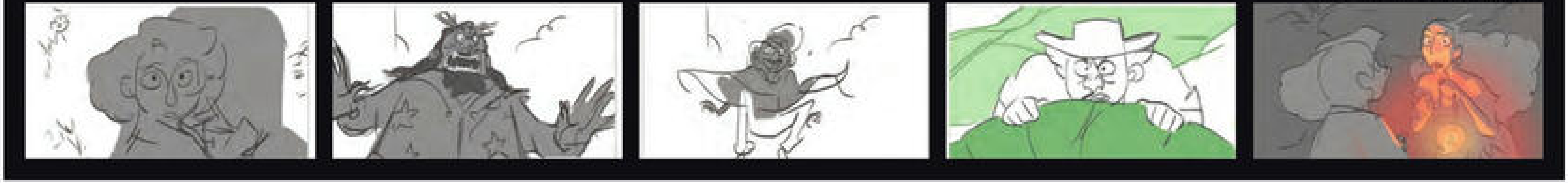


Nancy Kruse / Digital



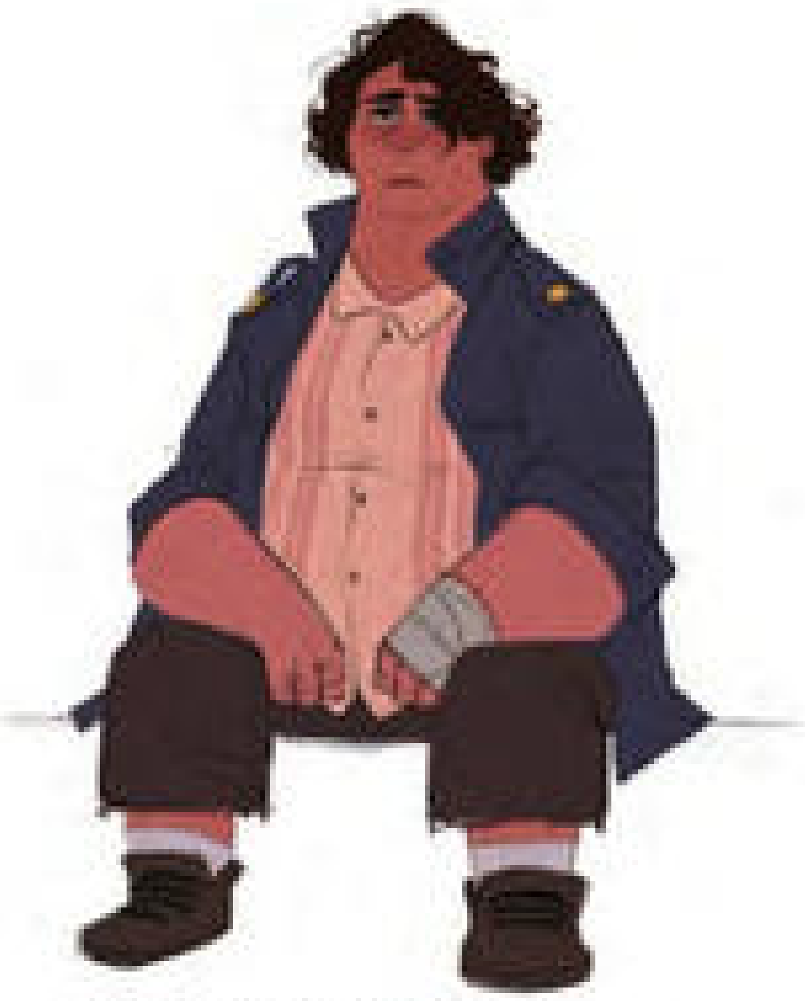
Ryan Green / Digital

Zane Yarbrough / Digital

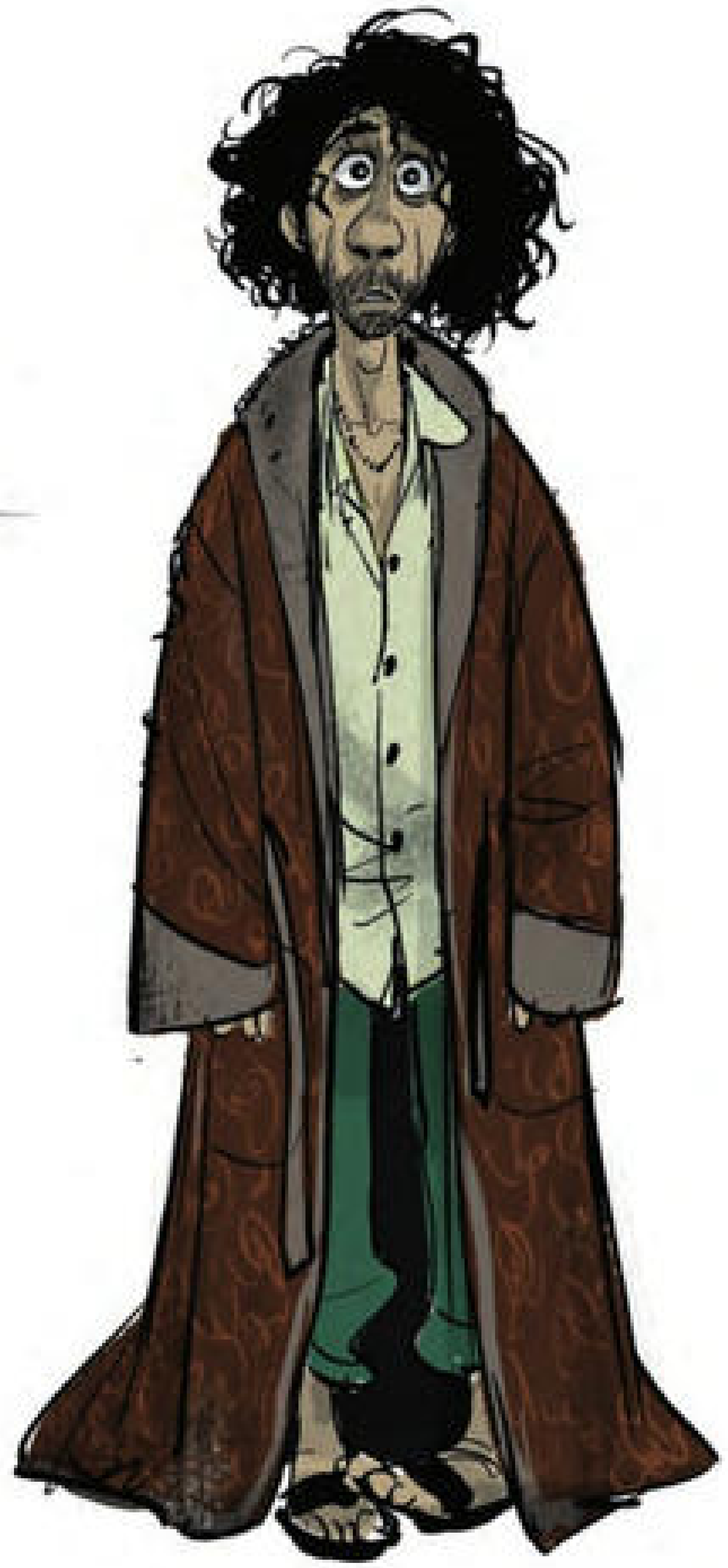


Bruno

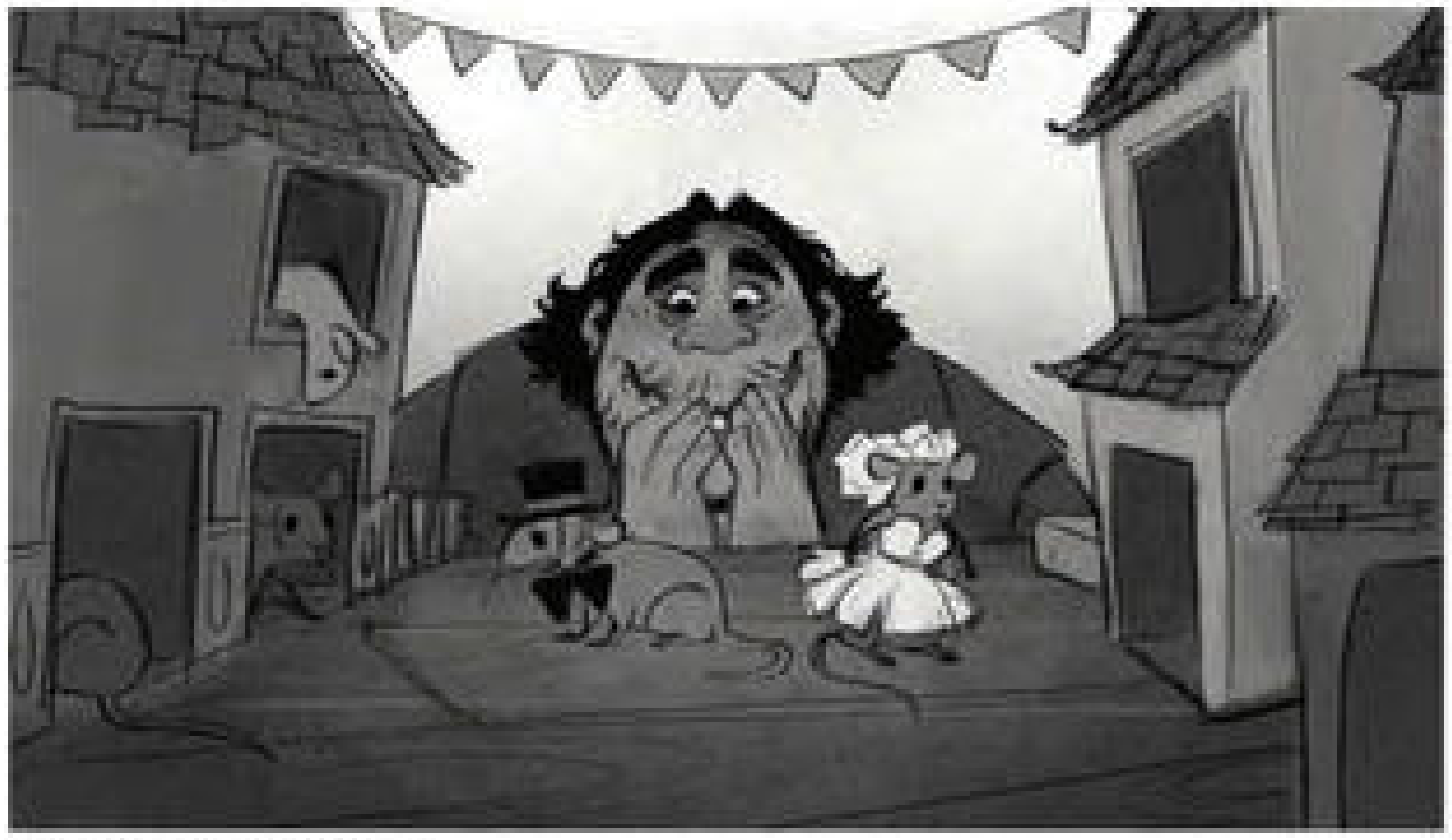
"His costume is meant to be the old ceremonial outfit that he used to wear when he was having visions of the future for the people that came to see him. He has had it for a long time, and it is now an old, sad version of what it once was."
—Meg Park, Visual Development Artist



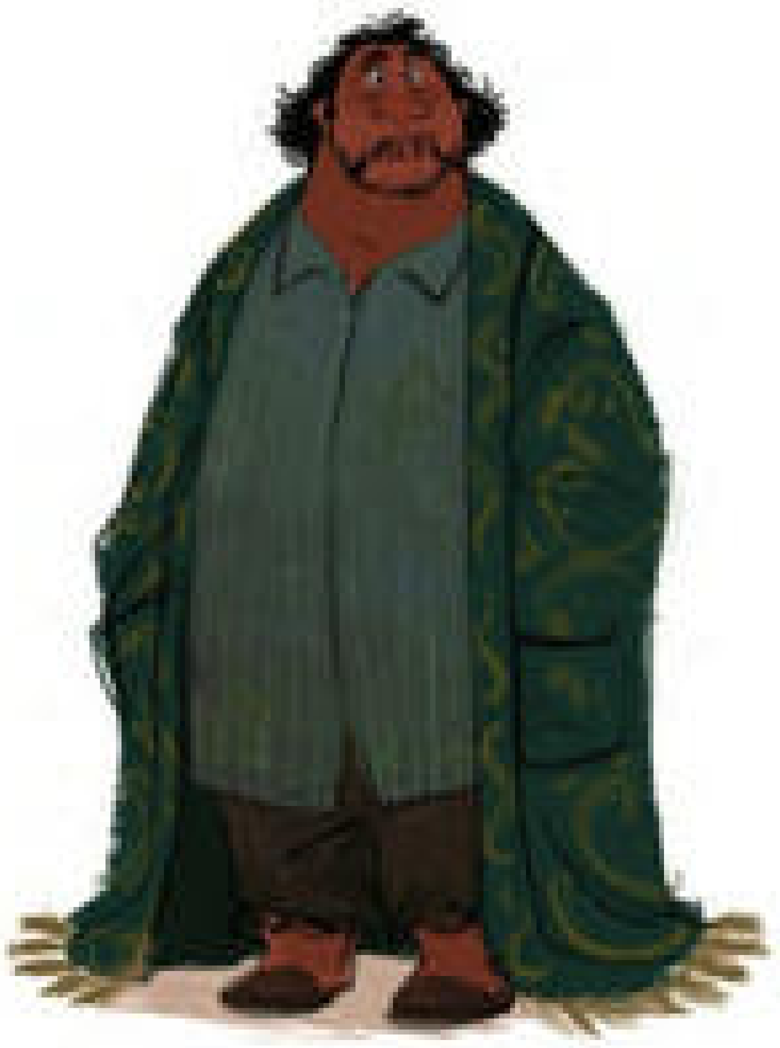
Meg Park / Digital



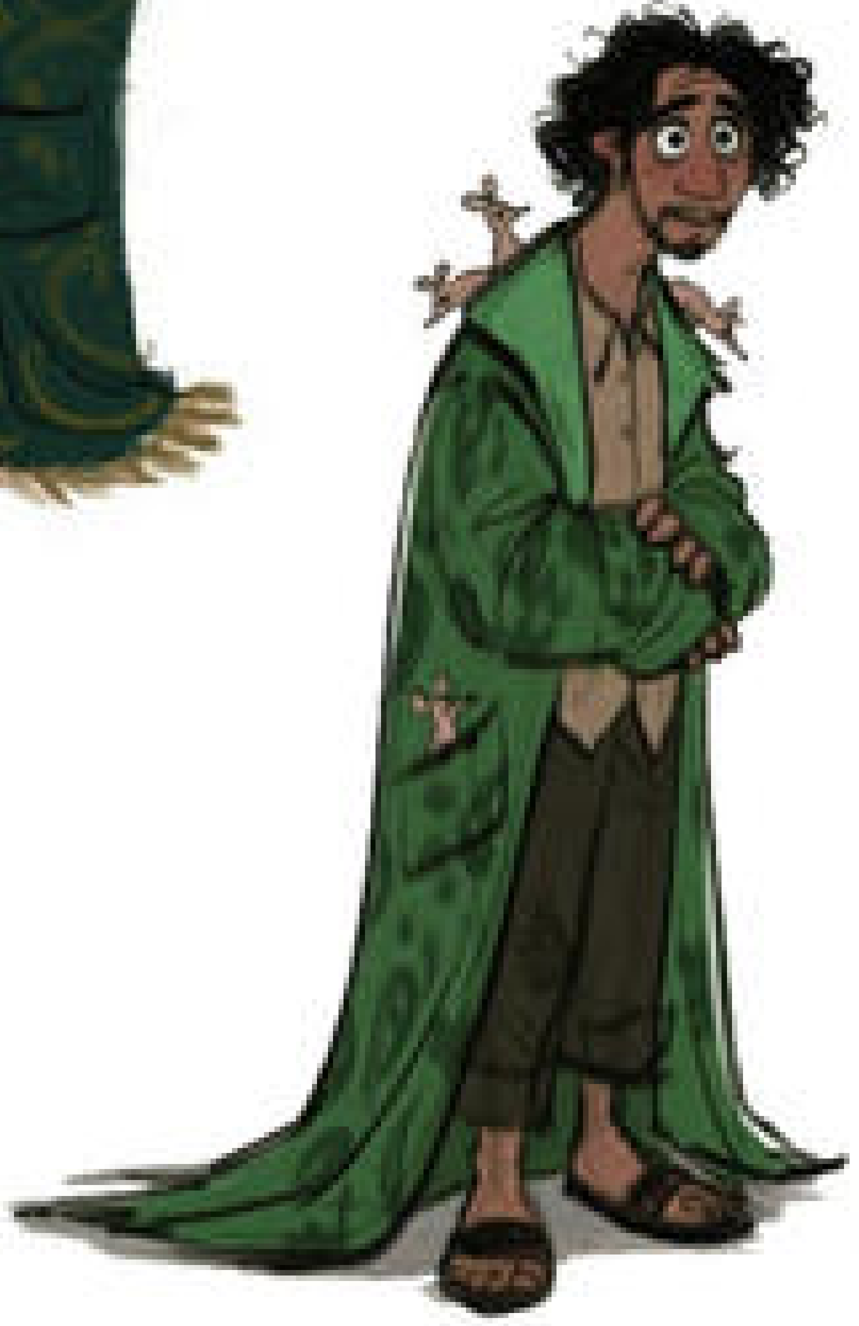
Jin Kim / Digital



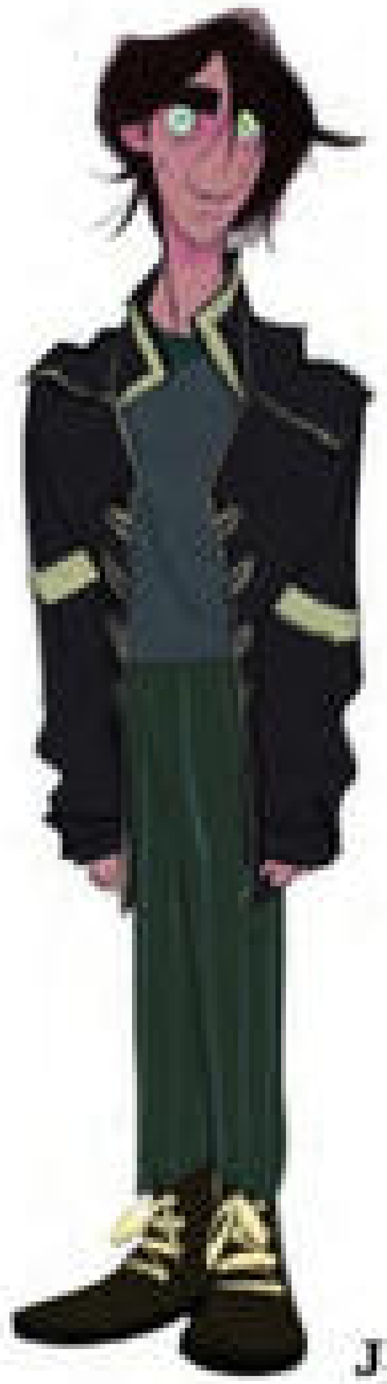
Meg Park / Digital



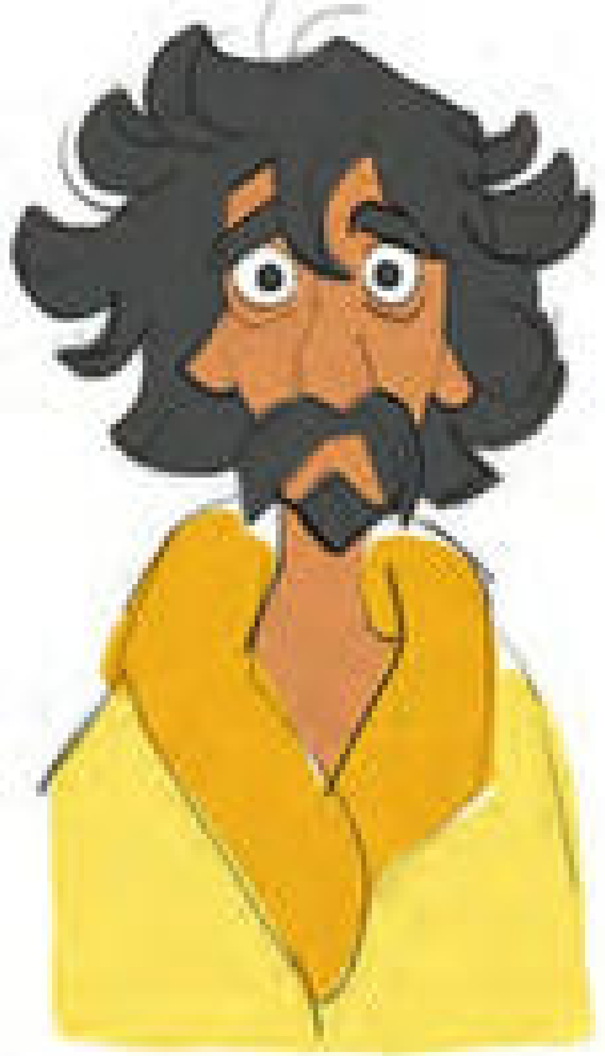
Meg Park / Digital



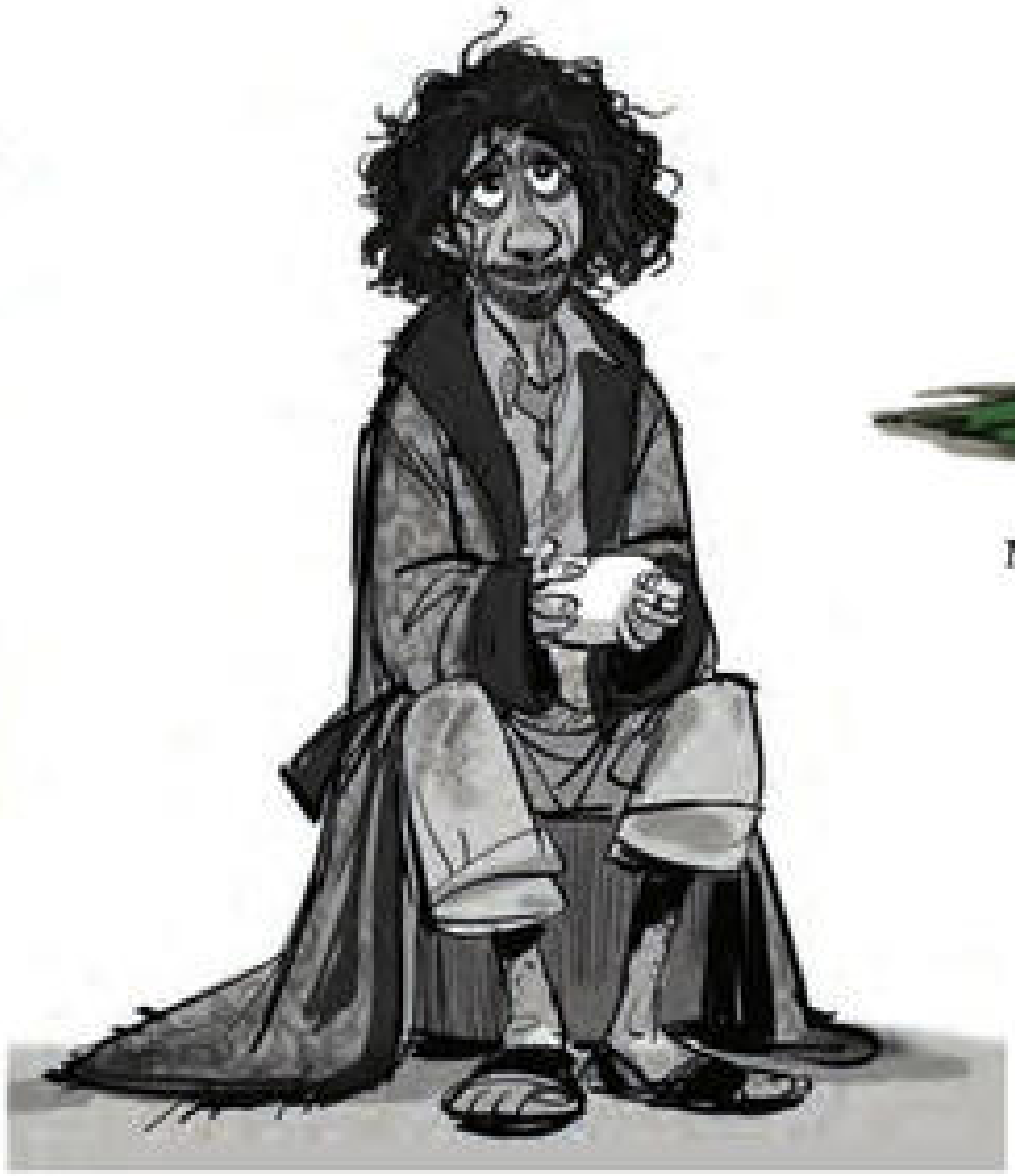
Meg Park / Digital



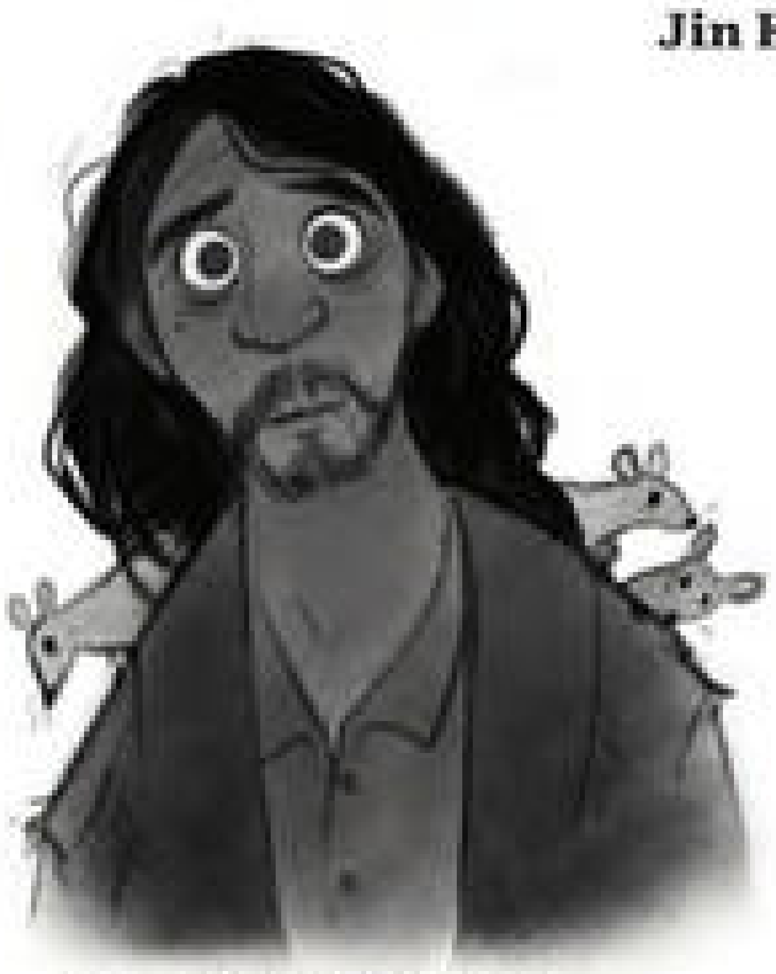
James Woods / Digital



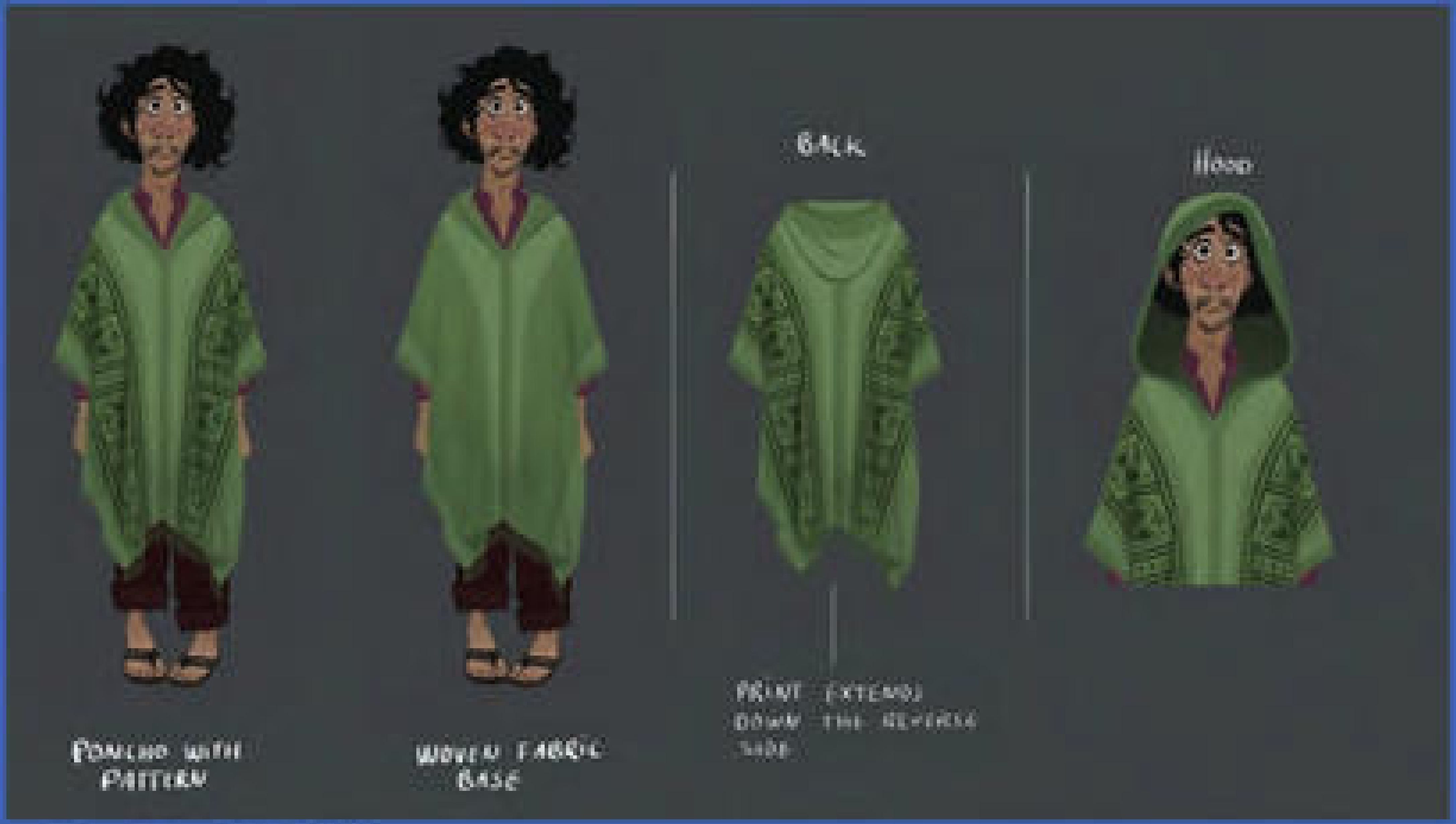
Nick Orsi / Digital



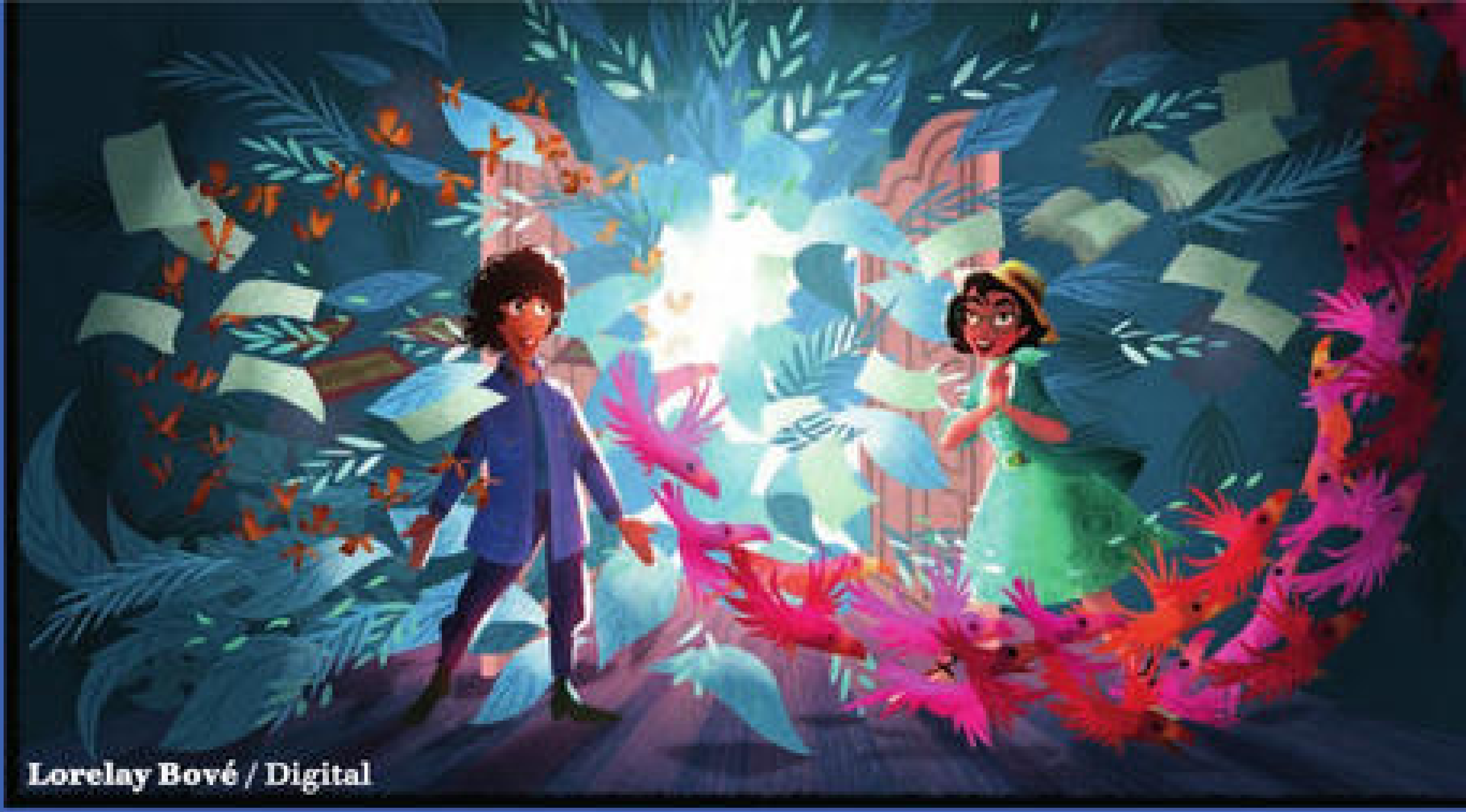
Jin Kim / Digital



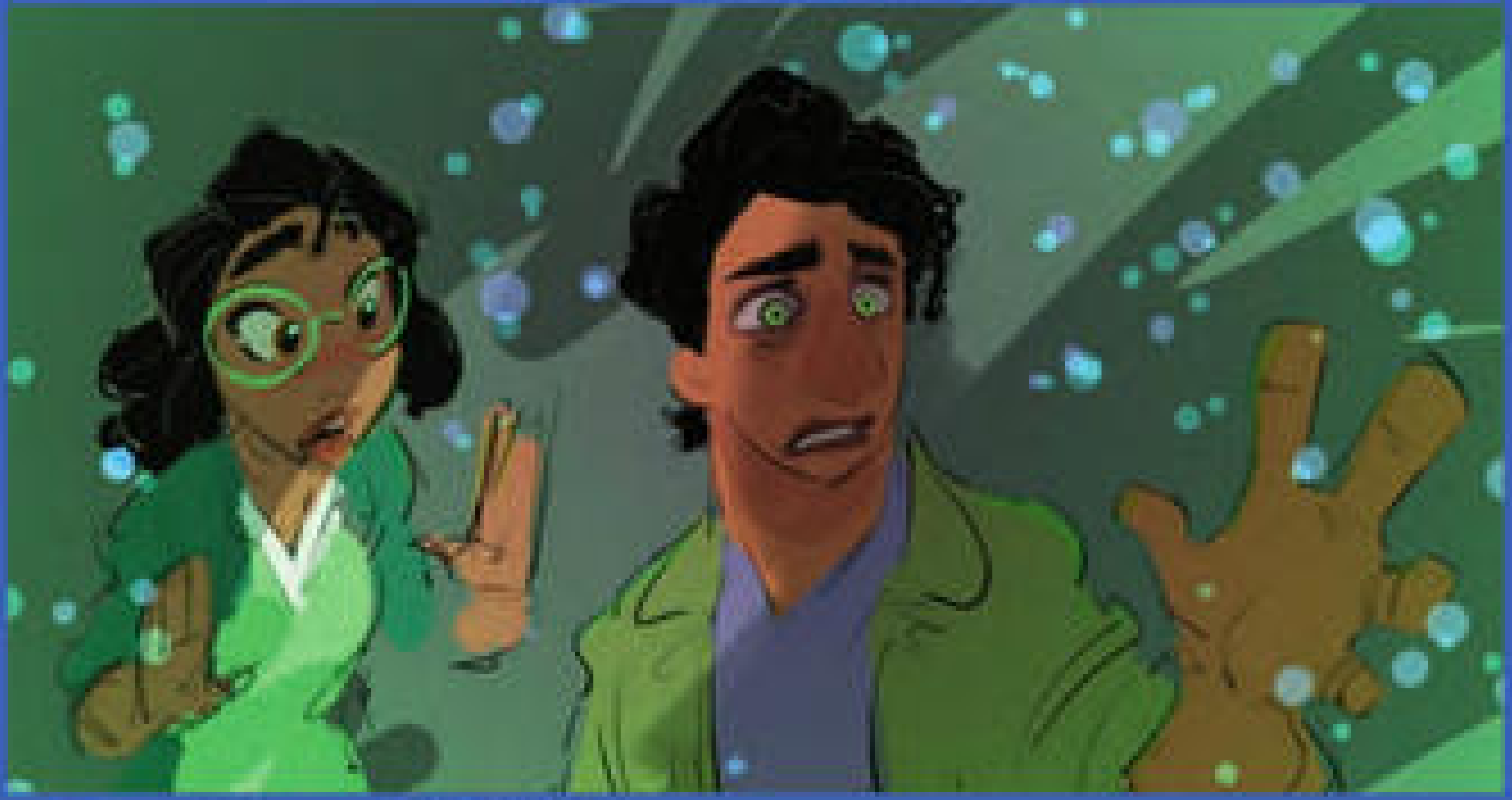
Meg Park / Digital


BACK
HOOD
PONCHO WITH PATTERN
WOVEN FABRIC BASE
PRINT EXTENDS DOWN THE REVERSE SIDE

Meg Park / Digital

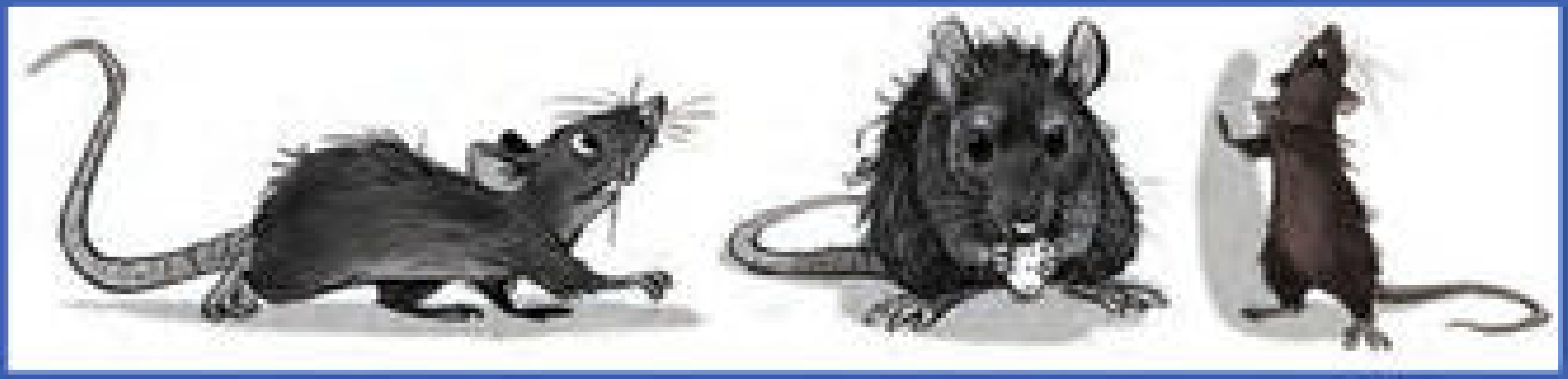


Lorelay Bové / Digital

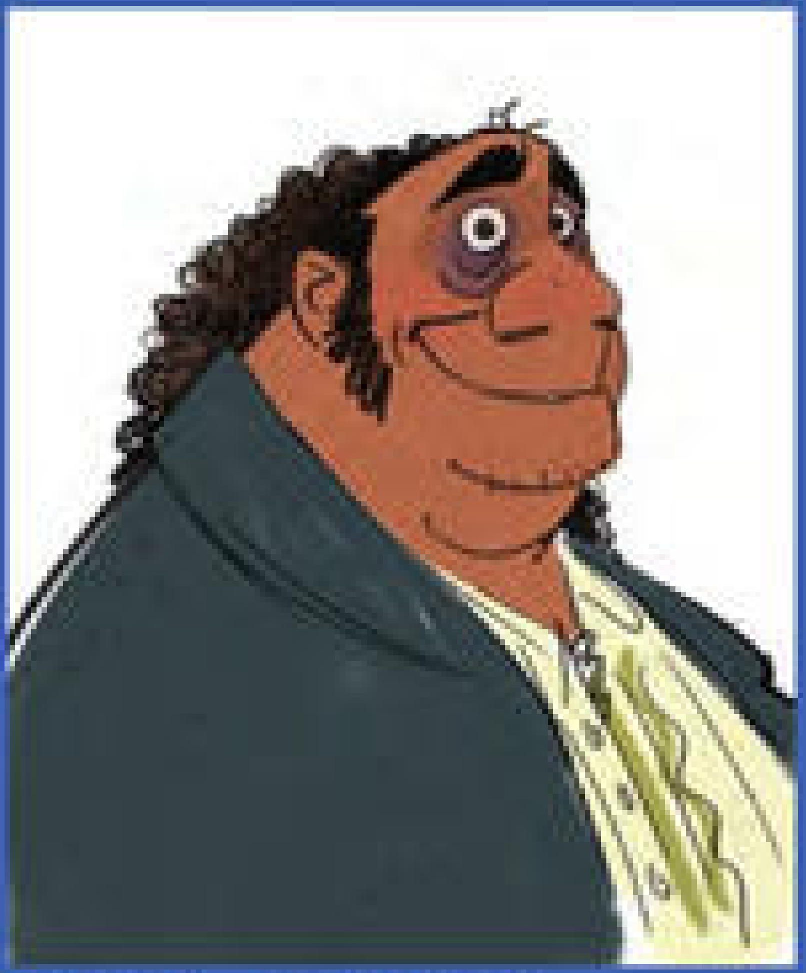


Byron Howard / Digital

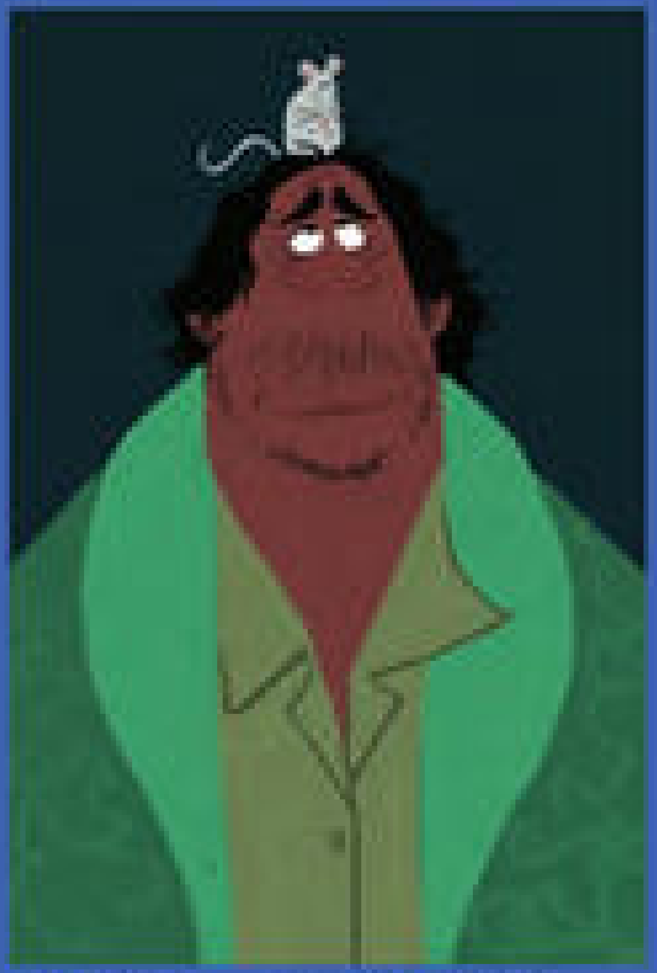
"For Bruno, I did a ton of research into people who are confined and don't have human communication. I thought about what it would be like for Bruno to be burdened with this gift of being able to see the future—how would that affect his personality? How are people affected when they're shunned by their families?" —Mark Kennedy, Story Artist



Jin Kim / Digital



Bill Schwab / Digital



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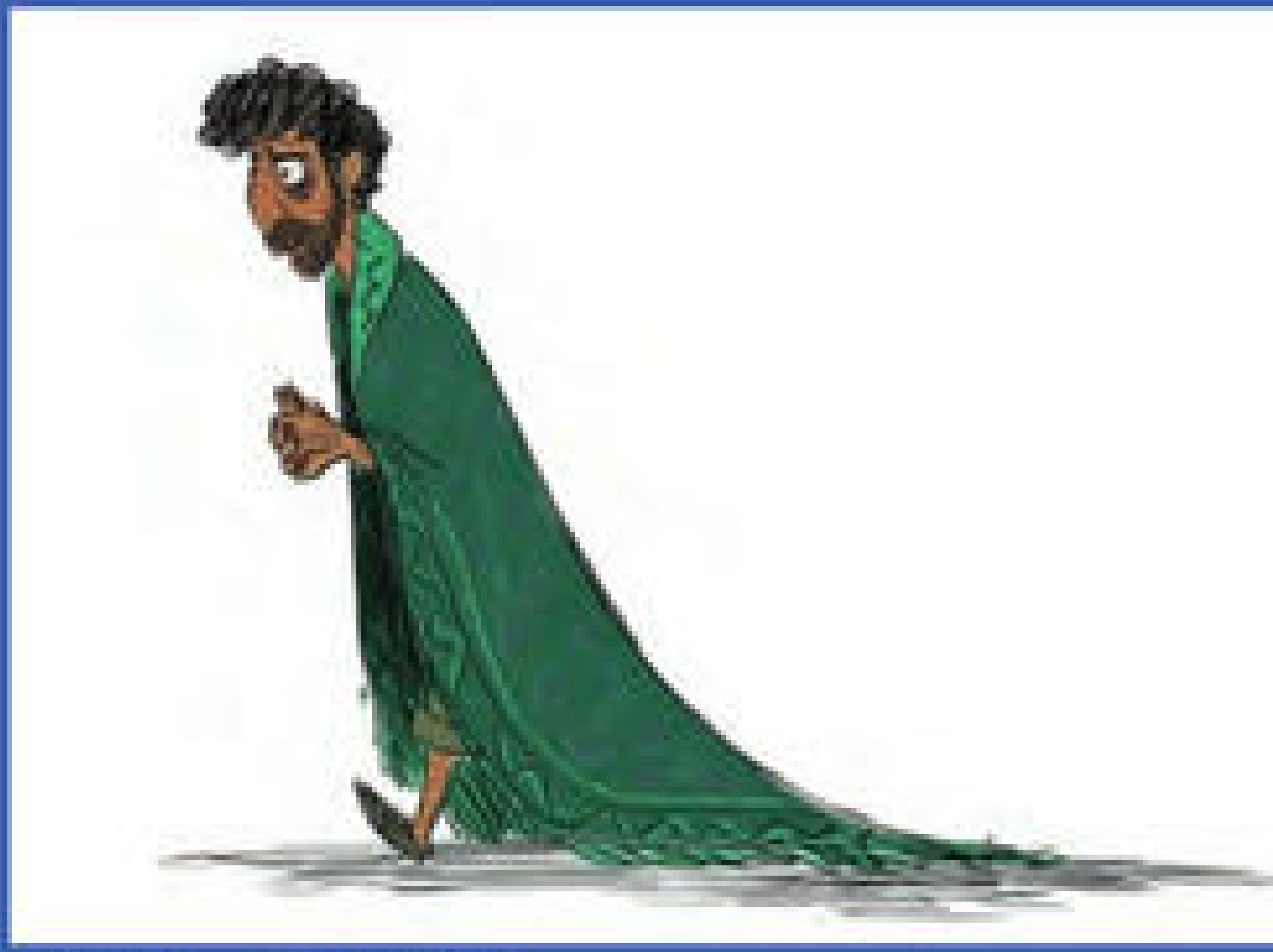

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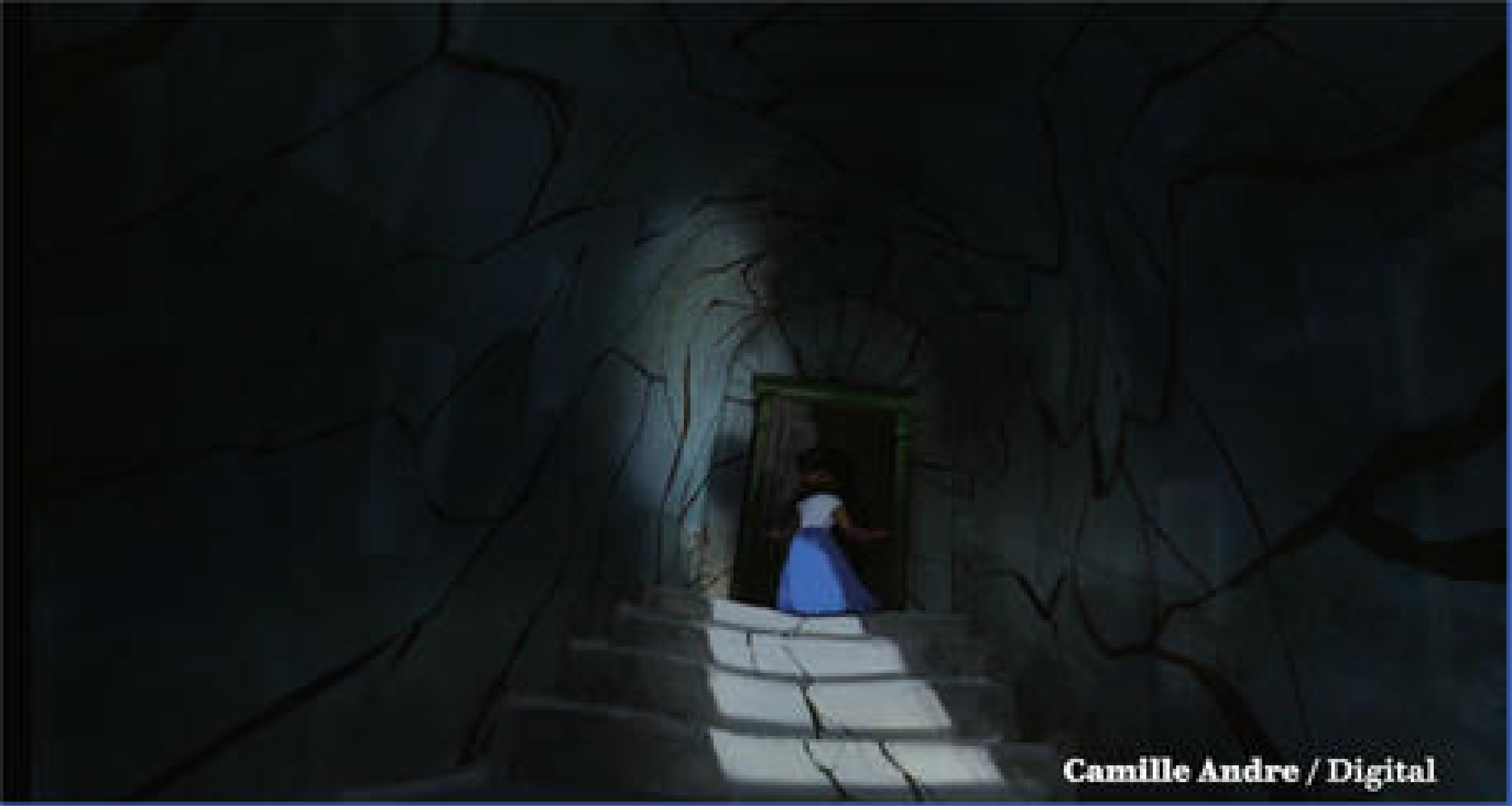
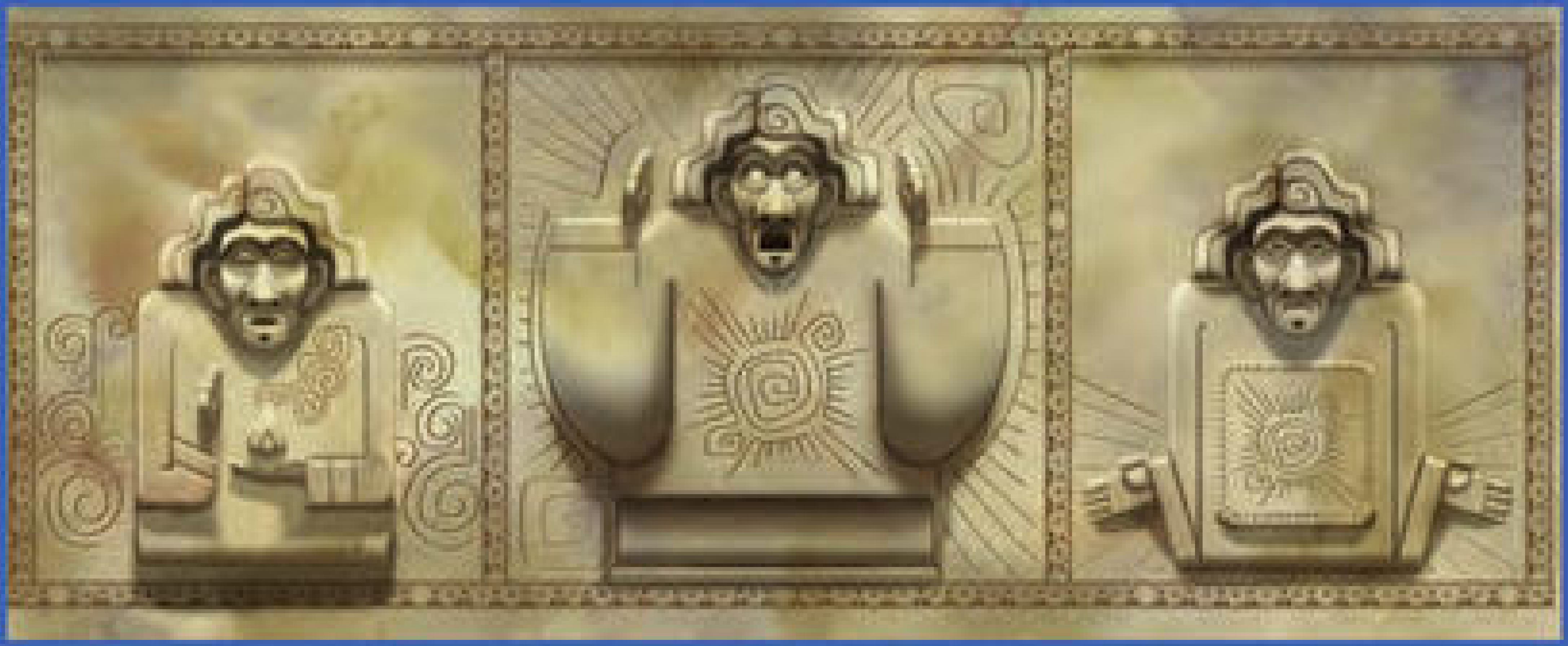
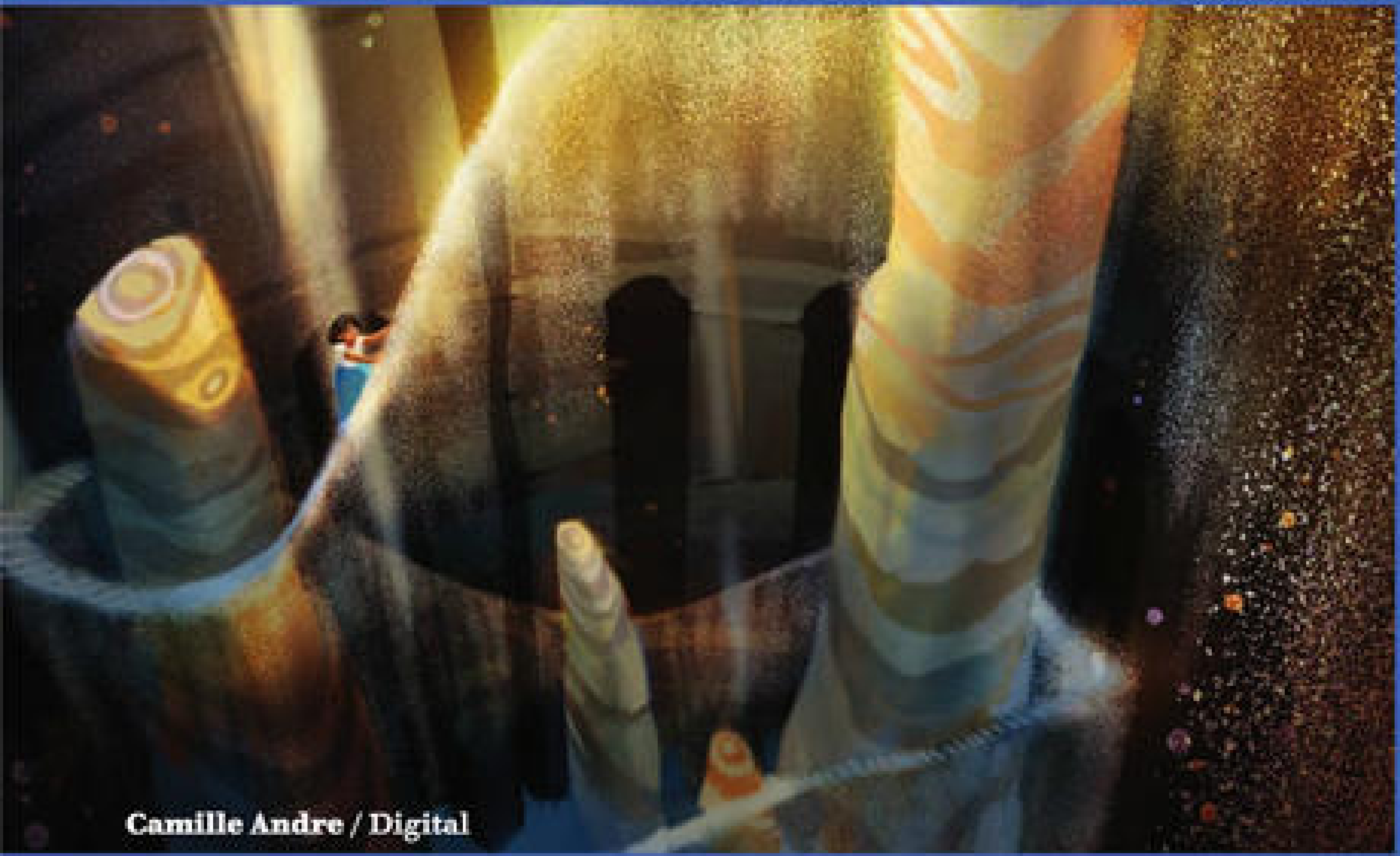


Camille Andre / Digital

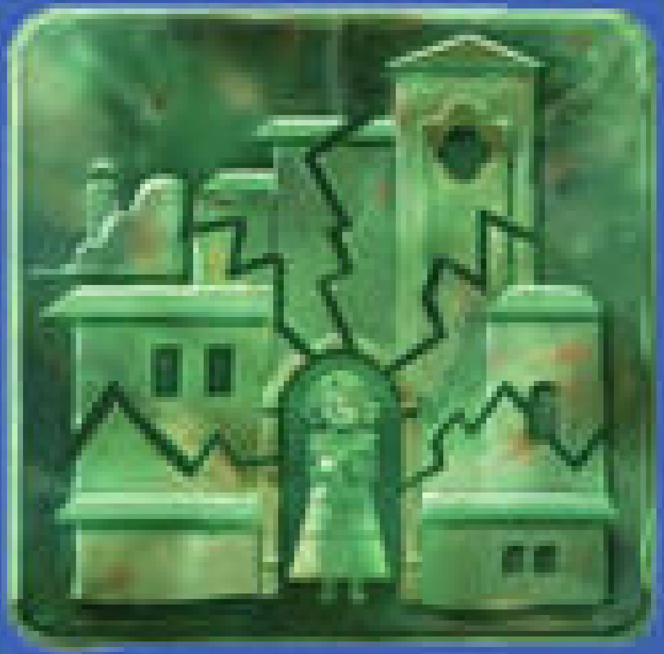


Camille Andre / Digital



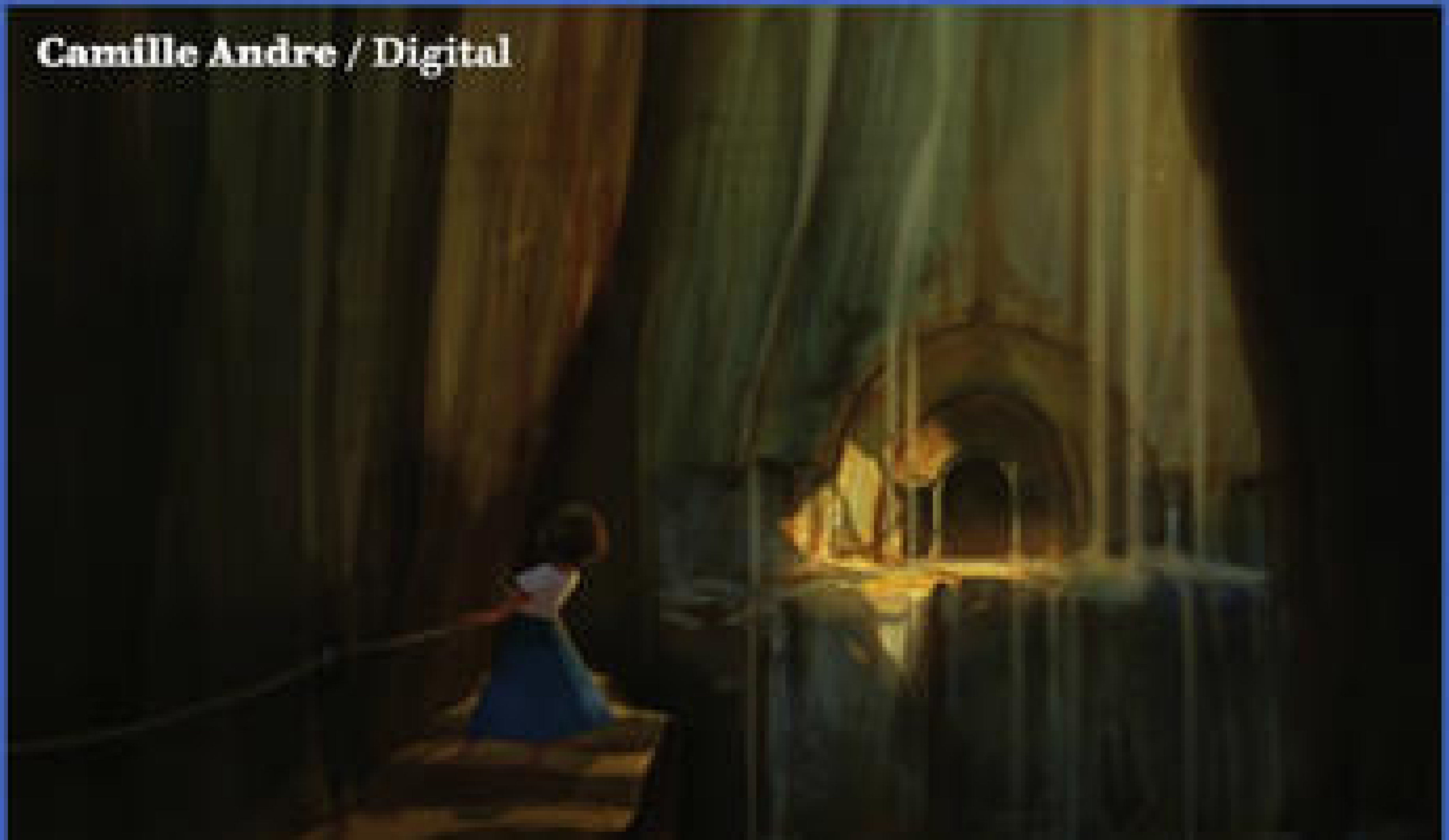
Camille Andre / Digital

"It took a lot of exploration to find the look of this room. At first it was meant to feel more like a cave mixed with the architecture of a cathedral, and then it evolved into this mountain-inspired room. The finished design is inspired by the Estoraques, which are very special natural rock formations in Colombia."
—Camille Andre, Art Director, Environments

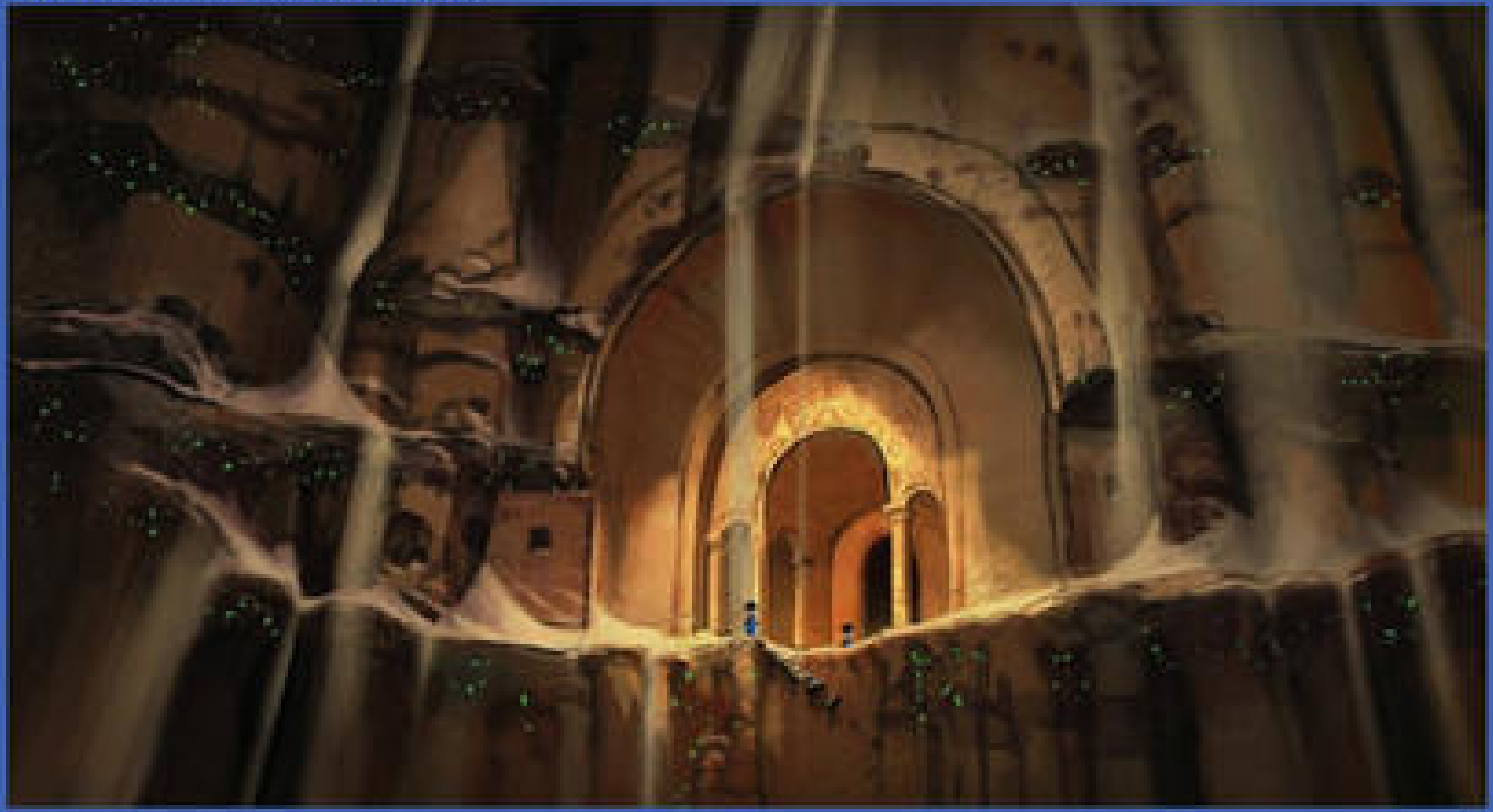


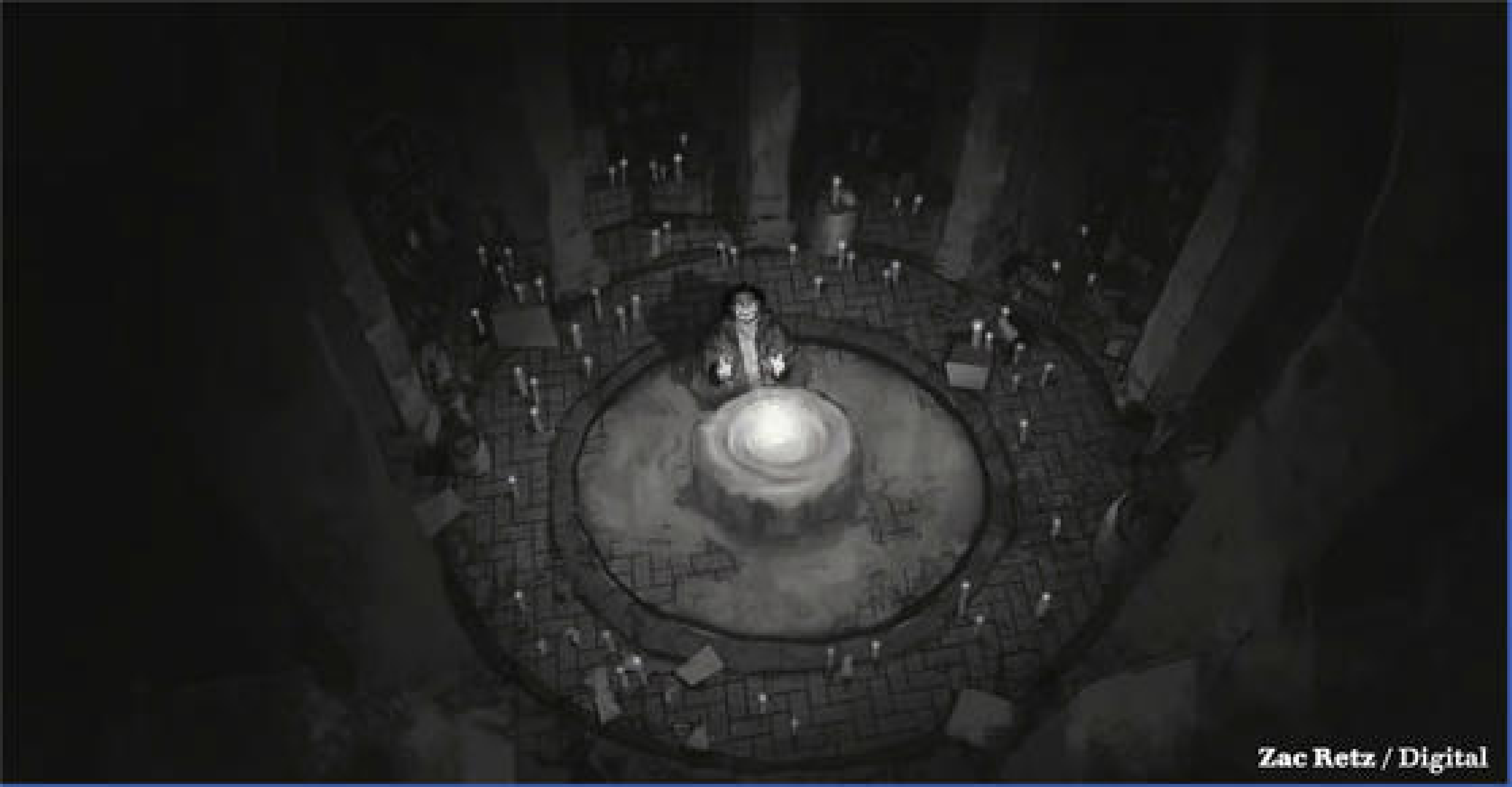
Camille Andre / Digital

Camille Andre / Digital

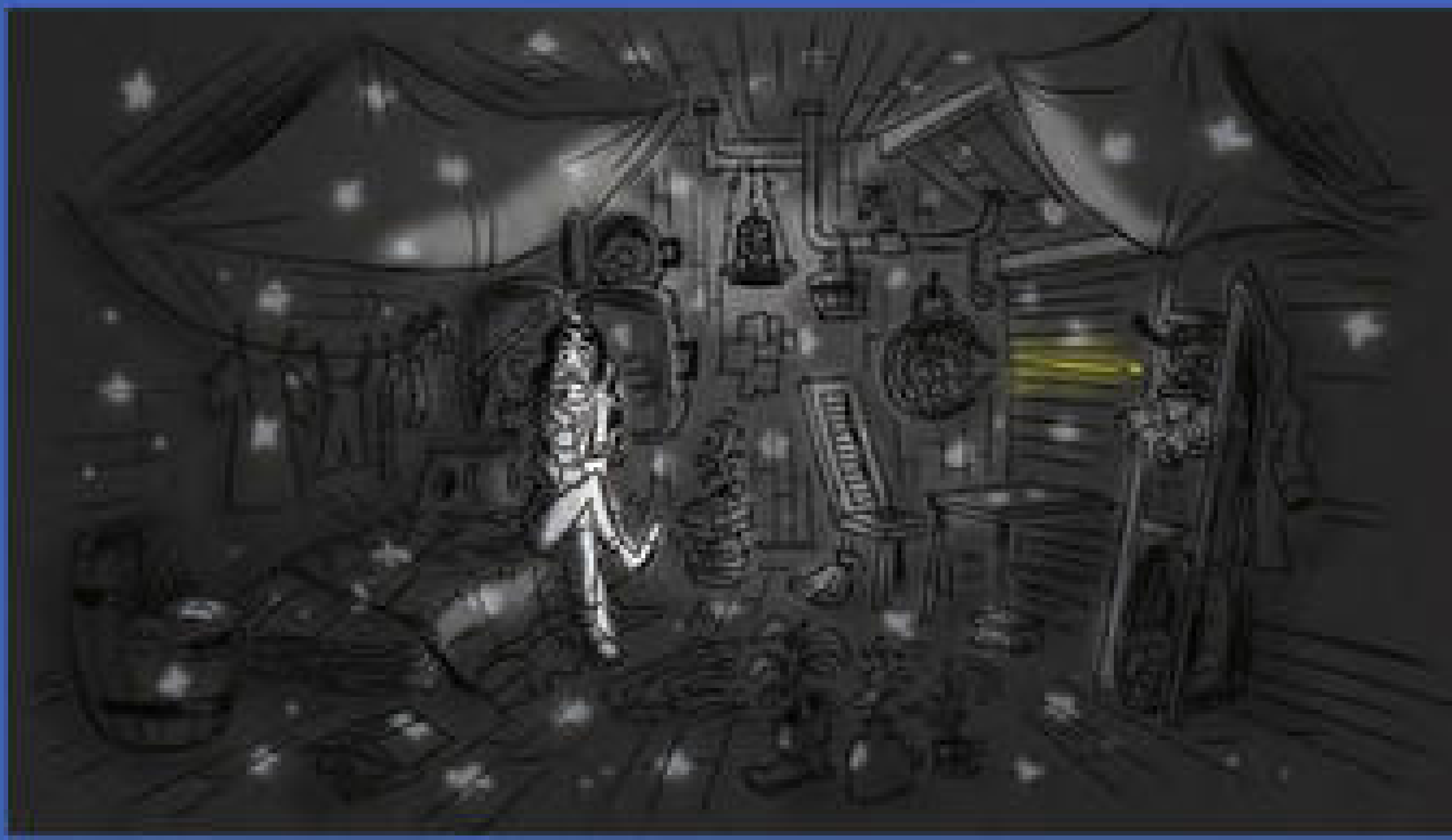


Mehrdad Isvandi / Digital

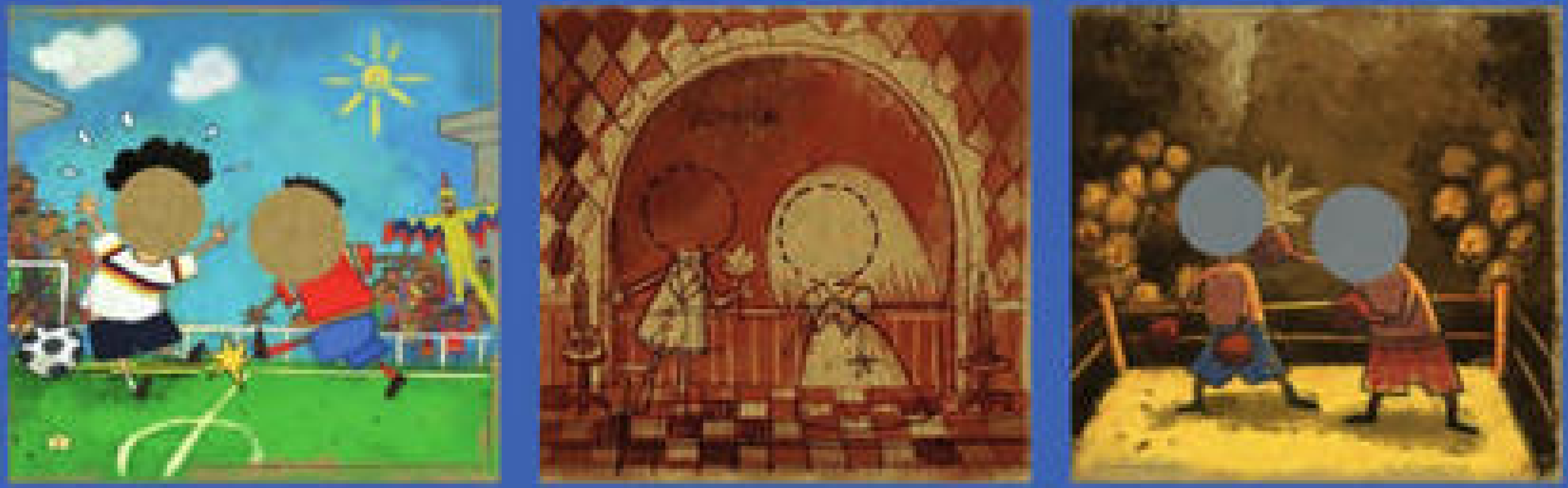




Zac Retz / Digital



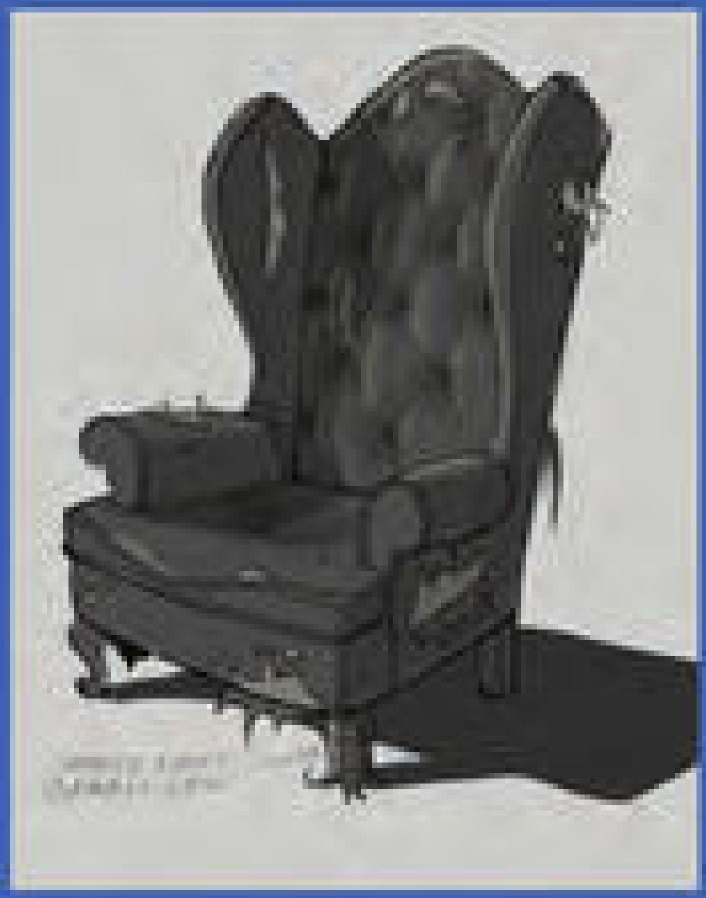
Mark Kennedy / Digital



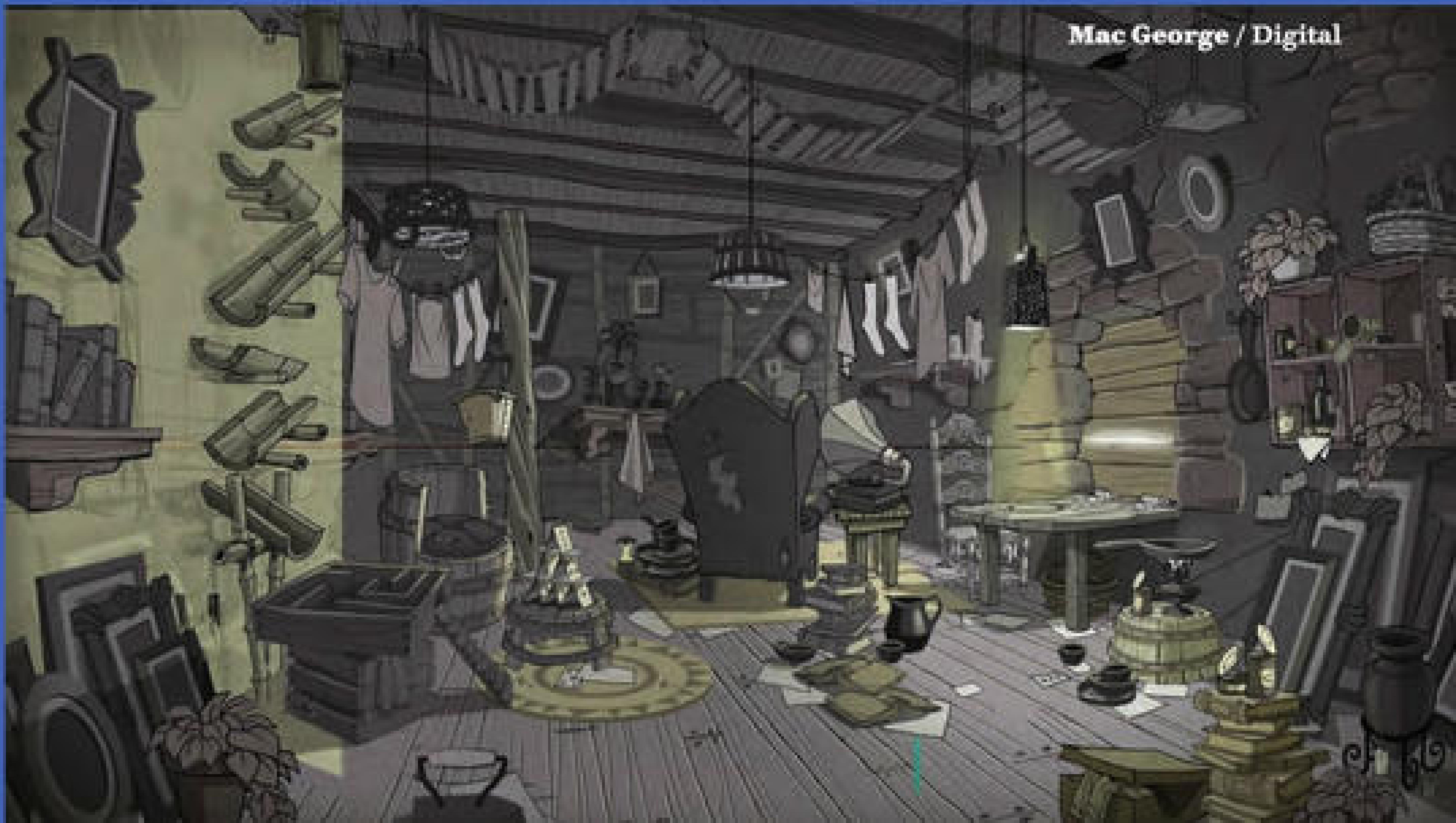
Jose F. Martinez / Digital

"There couldn't be normal furniture, so I had to make it up—for example, the shelves were made from an old suitcase. His chair is a broken version of the same ones they have in the house, and his little table looks into the dining room, as if he were somehow a part of the family dinners from afar." —Mac George, Visual Development Artist

Camille Andre / Digital



Mac George / Digital



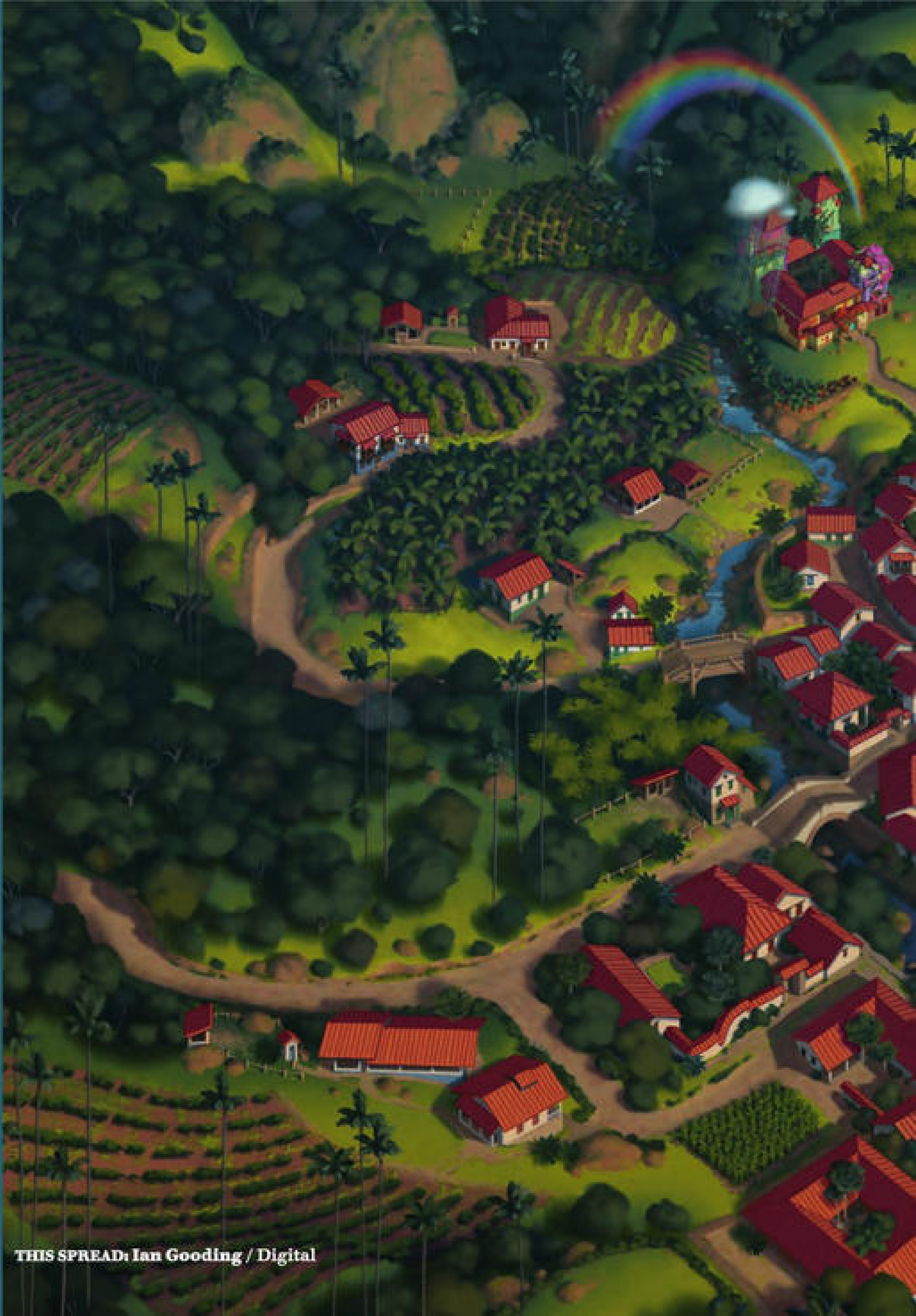
Mac George / Digital

MIRABEL'S COMMUNITY

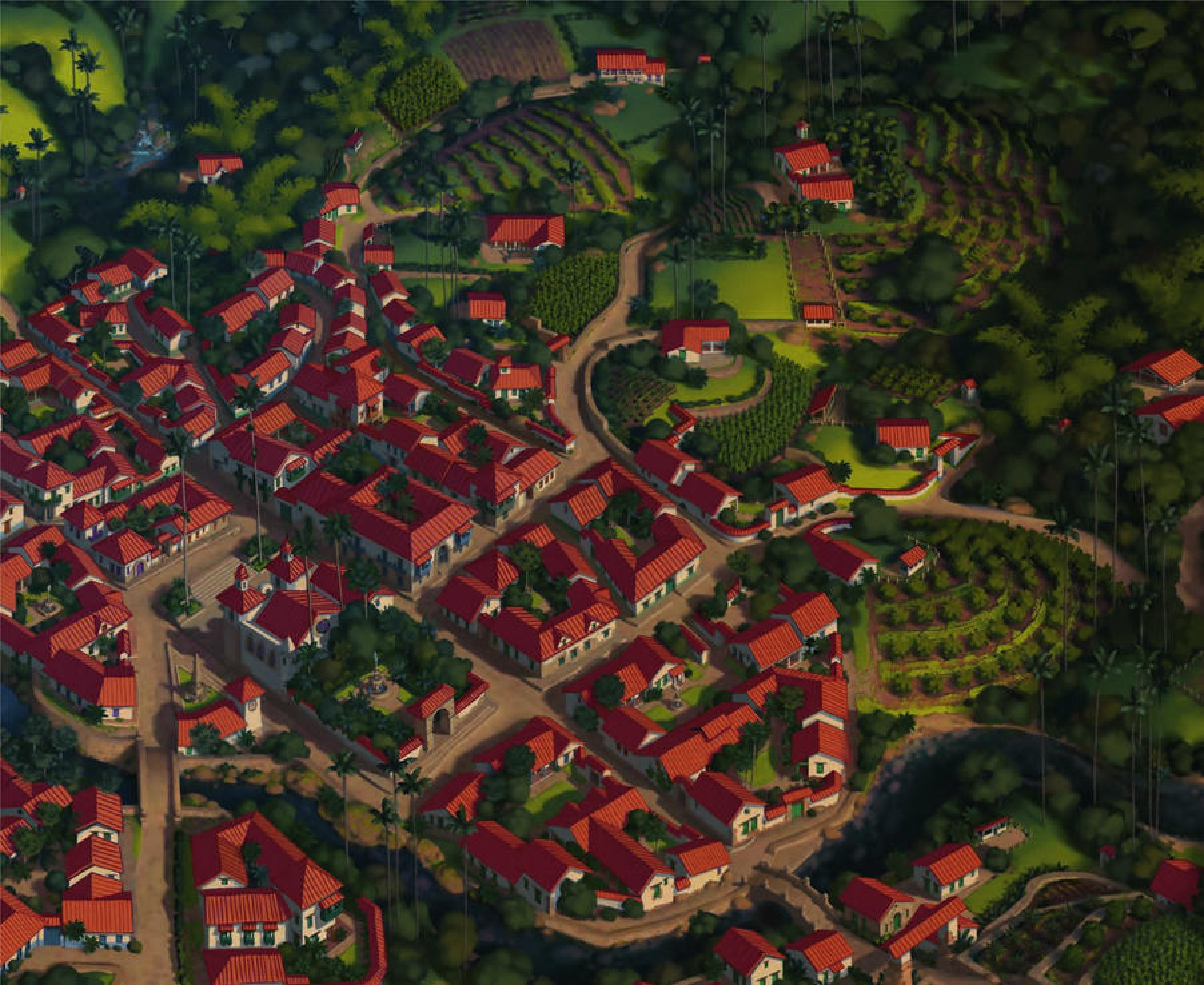
"**BYRON AND I TALKED ABOUT HOW COOL** it would be if people could talk about the town as if it were a real place that actually existed in Colombia," says Jared Bush. "If people looked hard enough, they could find their way to it somehow. Early on, I even created a website for the town, to give us that sensation that it was indeed real as we were crafting the story."

While the Madrigal family is the main focus of *Encanto*, they are very much a part of their town and its people. The family has the responsibility to use their gifts for the good of their society, and Abuela always has to make sure that the magic is working properly, because the whole village depends on it. The people in the town come from different regions of Colombia, making the Encanto a place where they all came together and brought their specific cultures.

In designing the town itself, it was important to make sure that it reflected the warmth of the people and the music that lives in the streets of Colombia, and that the crowds represented Colombia's ethnic diversity. The creative team drew inspiration from towns such as Barichara and Salento, and the surrounding areas were inspired by another iconic Colombian location: the Cocora Valley, famous for its stunning wax palms.

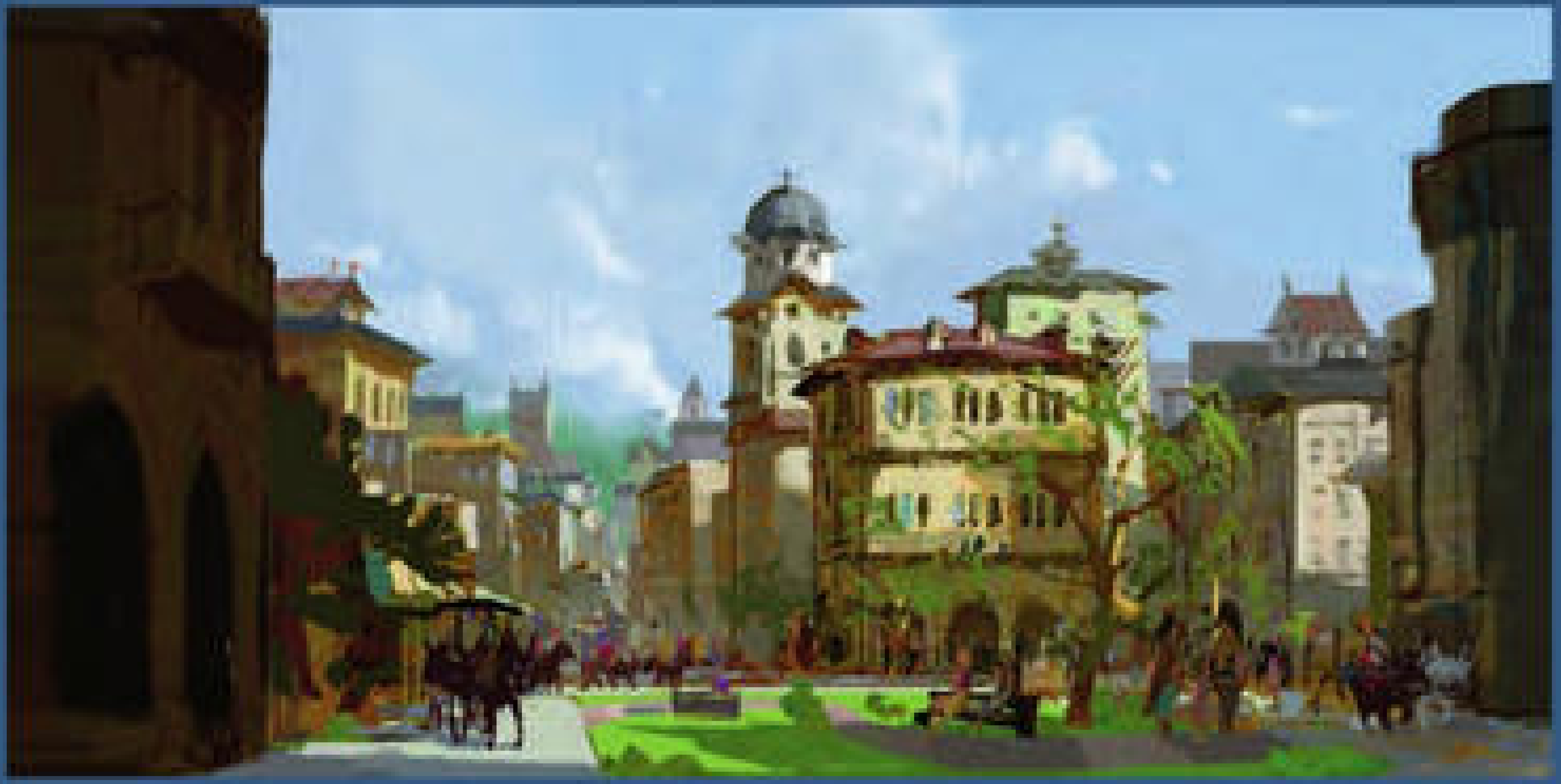


THIS SPREAD: Ian Gooding / Digital

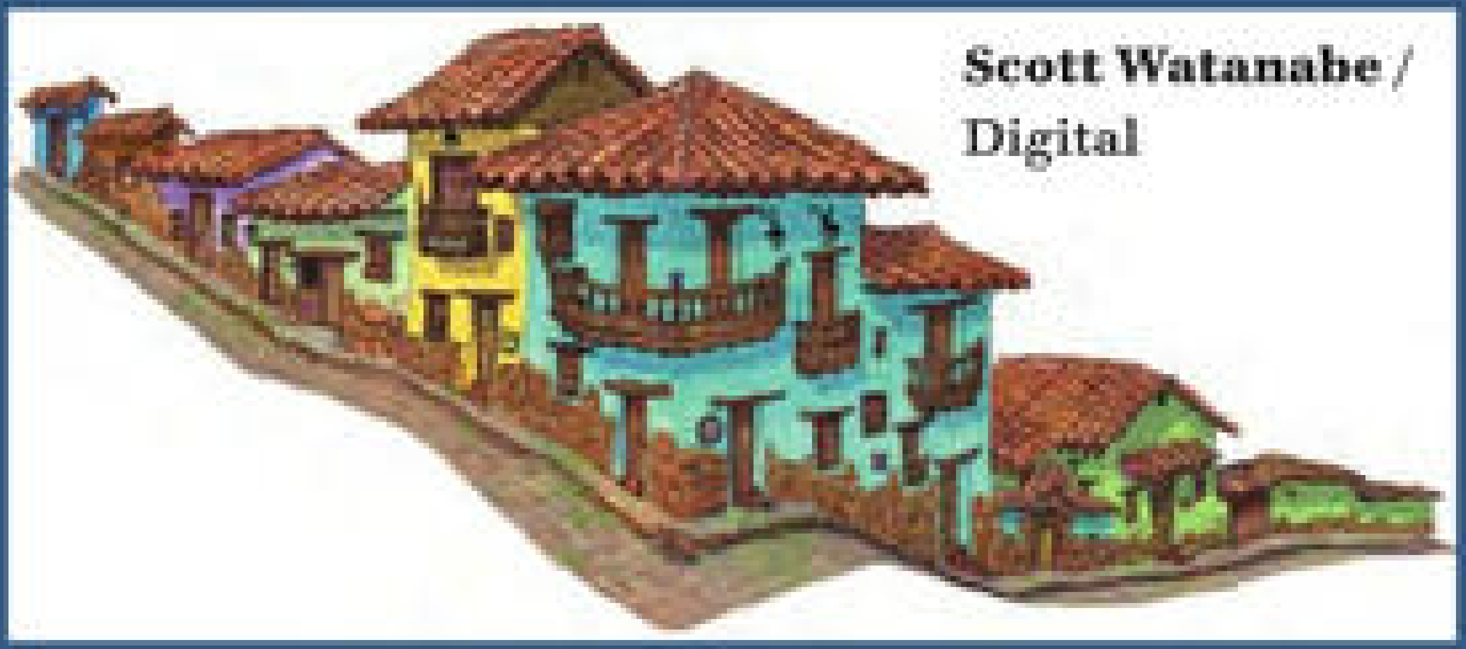


The Town

"The town square with the church at the center, designed by Dan Cooper, turned into our focal point, and we continued to build around it. We wanted the house to be nearby and not too elevated, so the family felt like a part of the community and not totally disconnected." —Mehrdad Isvandi, Art Director, Environments

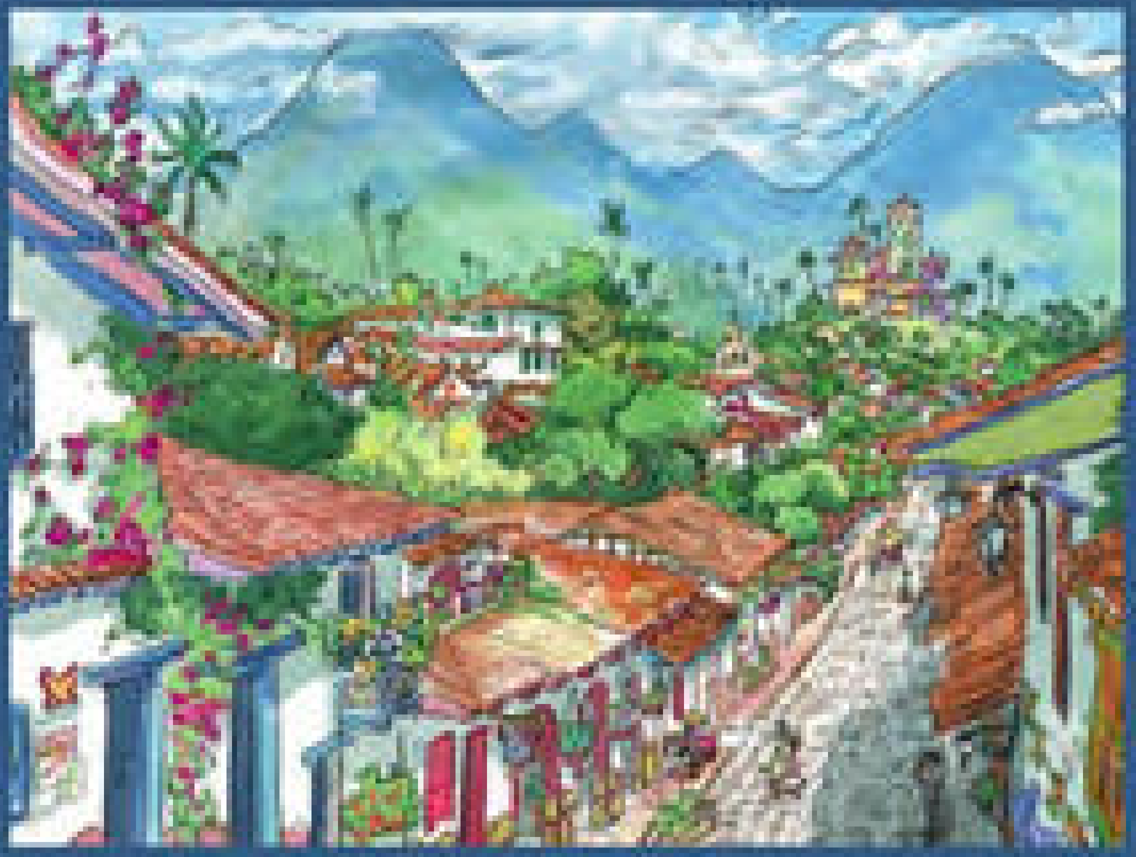


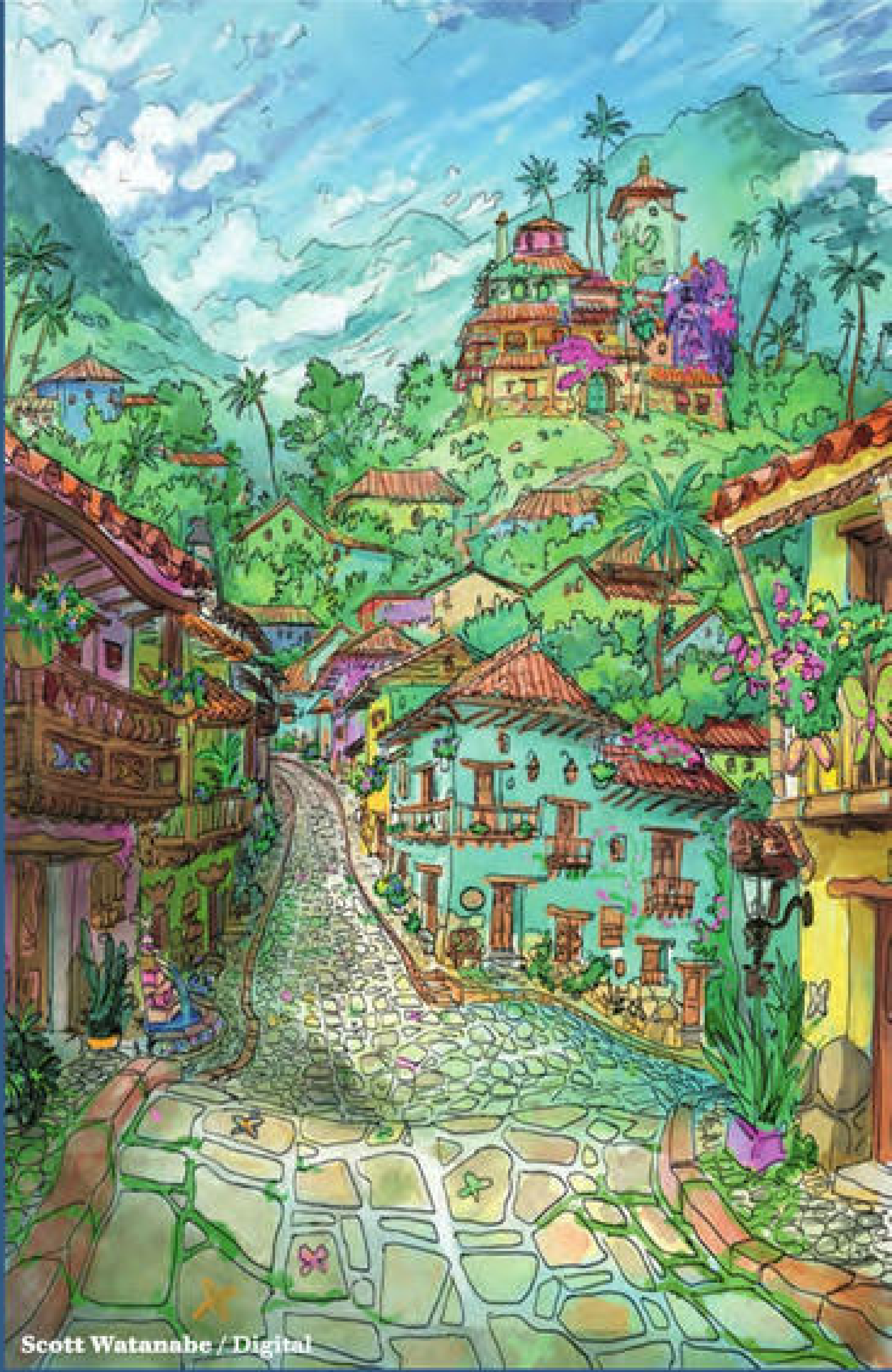
Zac Retz / Digital



Scott Watanabe / Digital

Scott Watanabe / Digital





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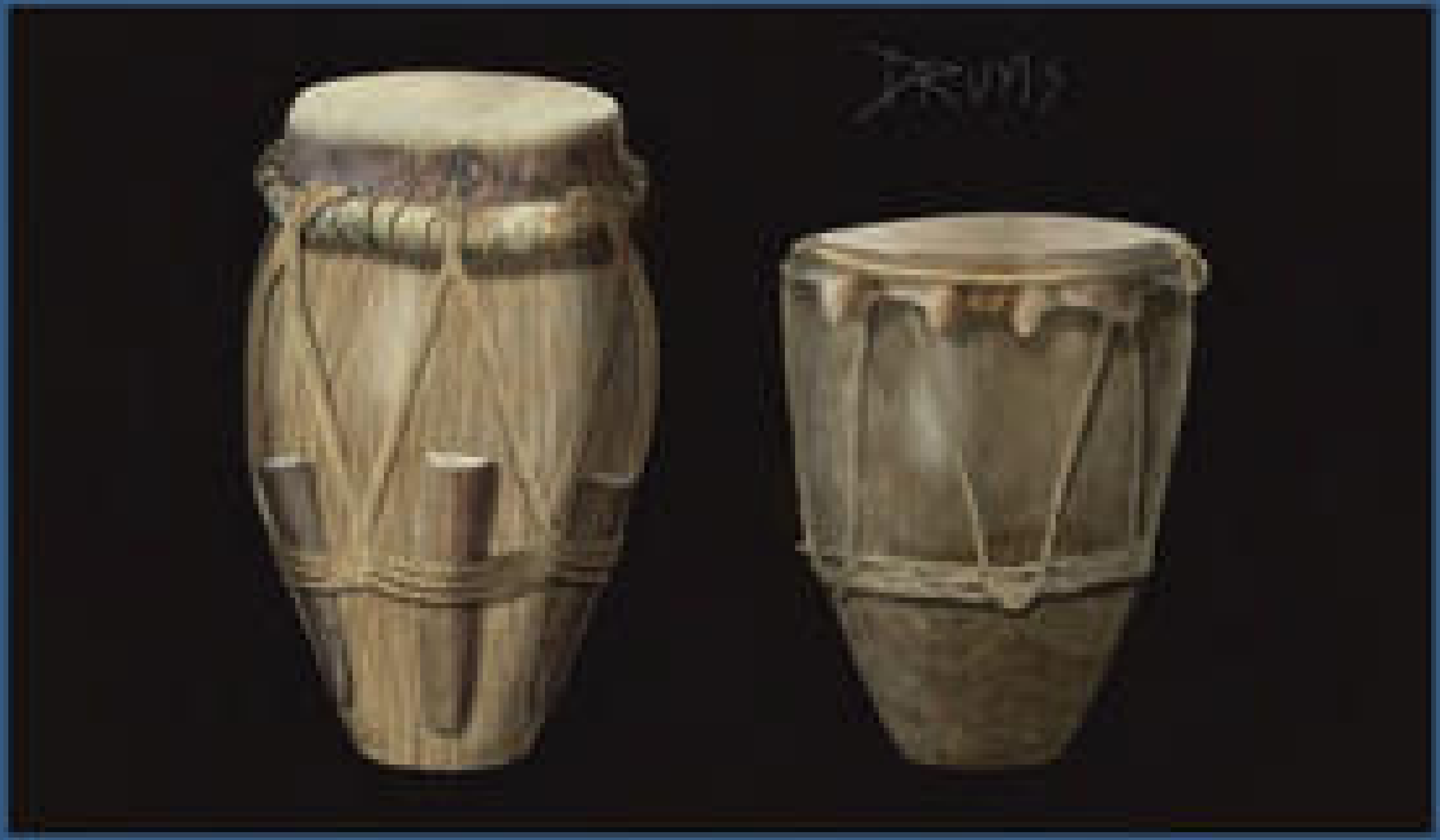
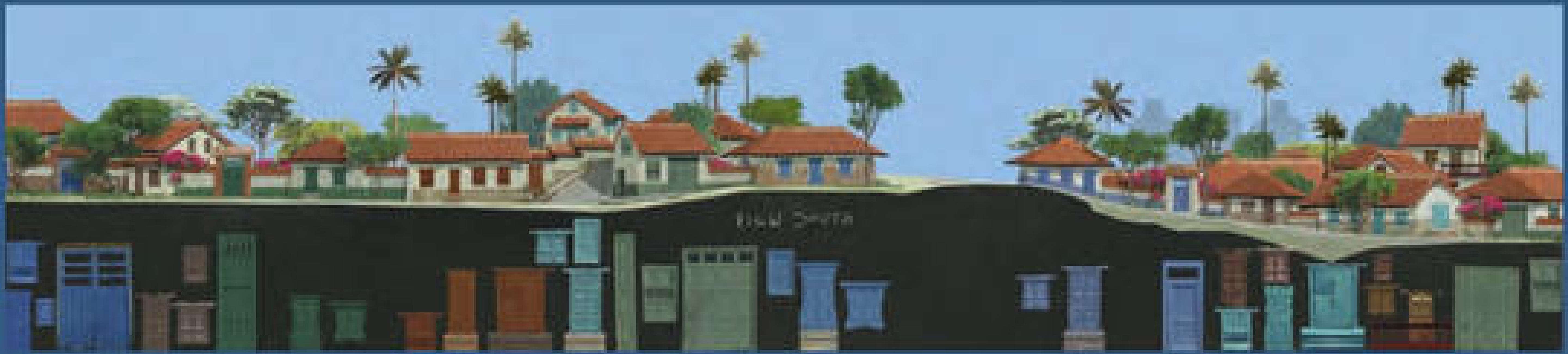
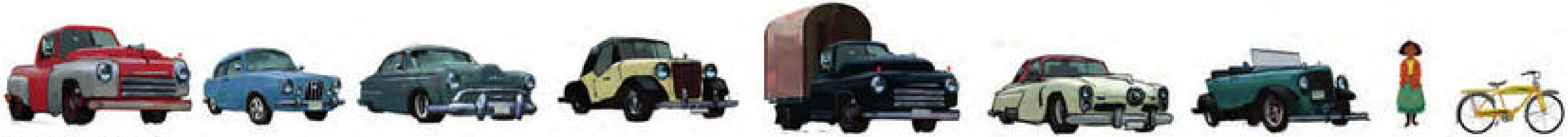


David Womersley / Digital

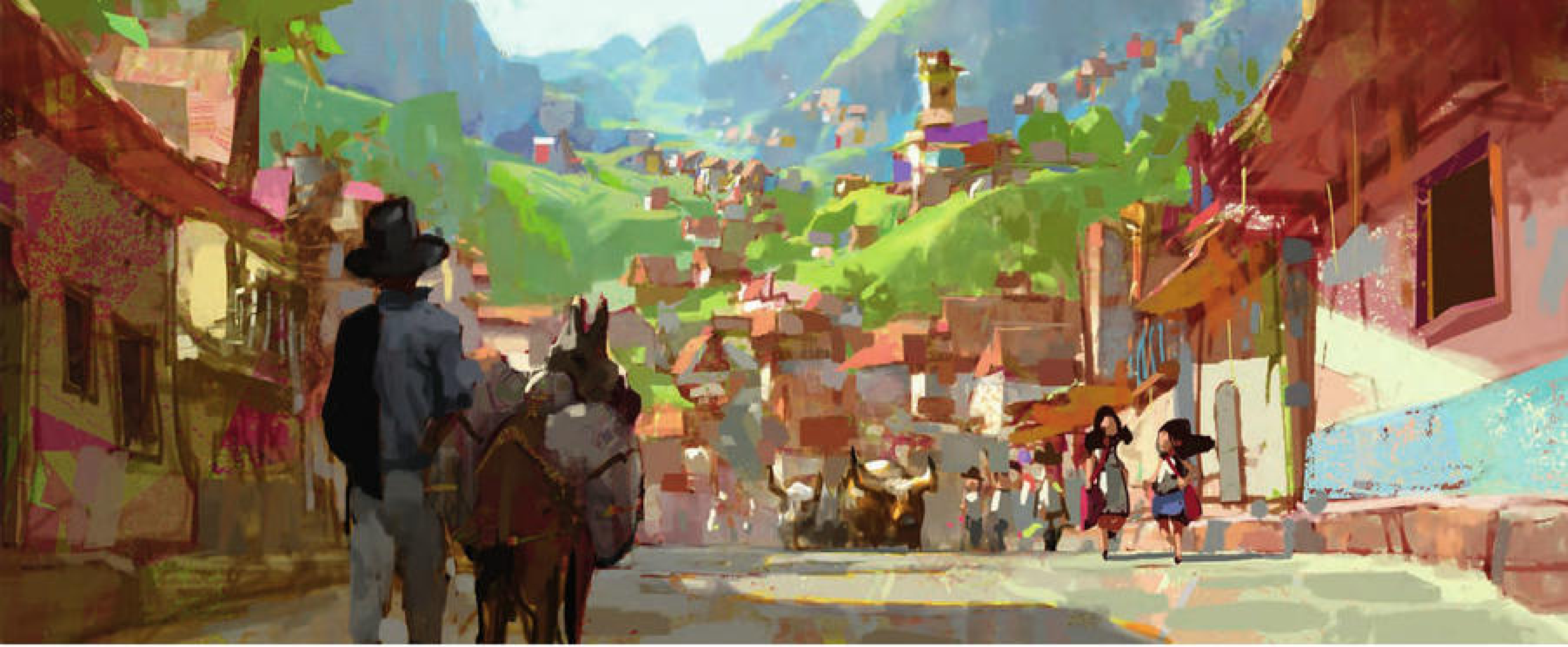


David Womersley / Digital

Photographs by **Byron Howard** and **Jared Bush**

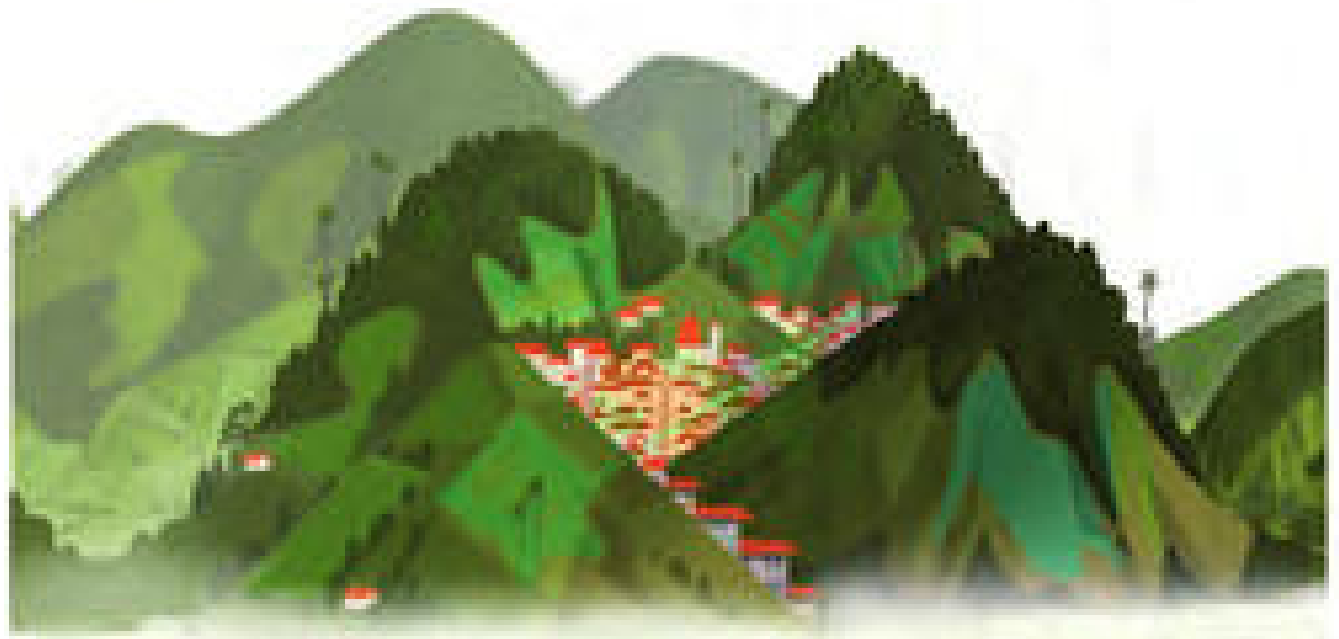


Zac Retz / Digital

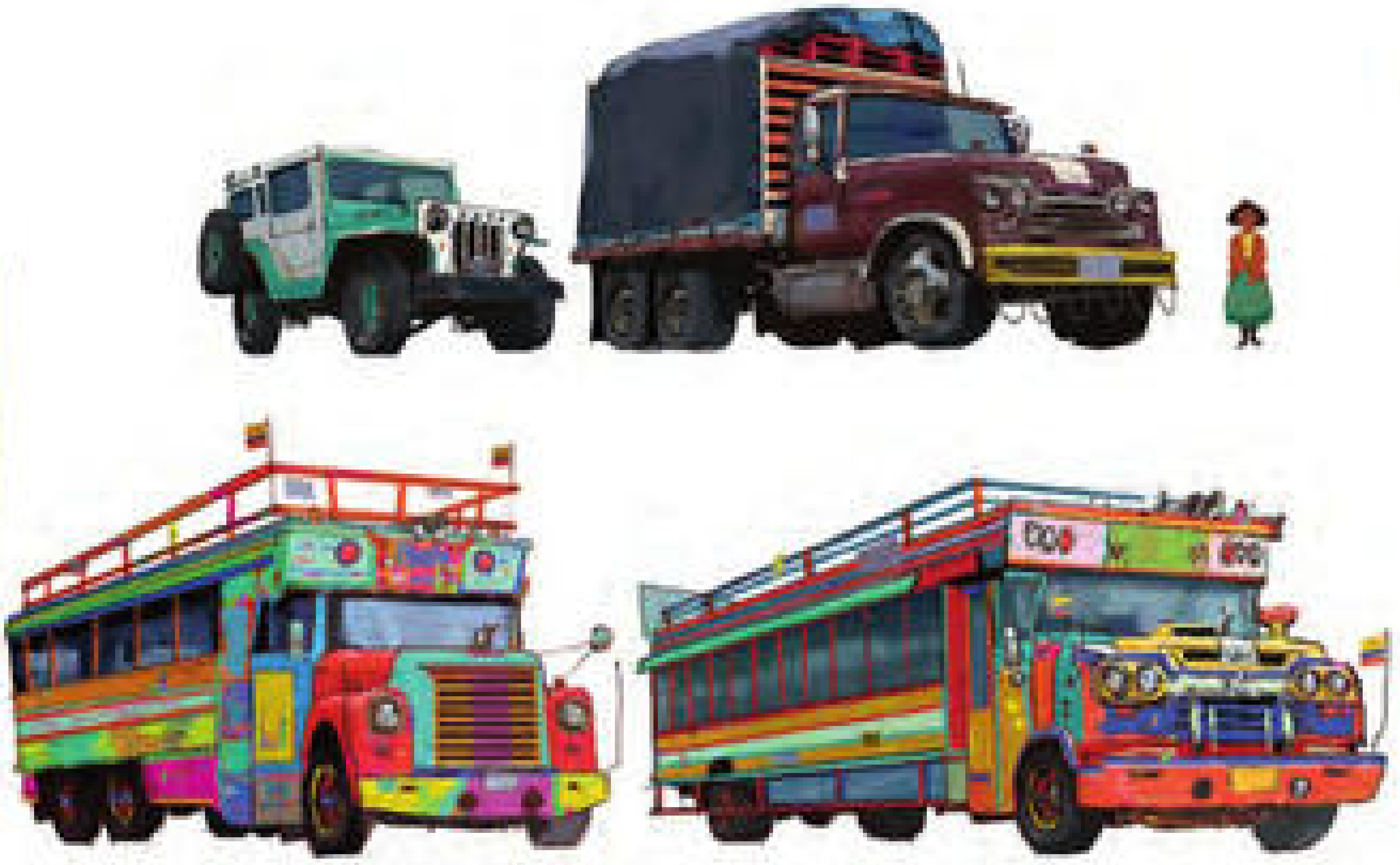


Zac Retz / Digital

"There was a point in the story's development when Abuela and Mirabel went to the city that Abuela was originally from. There, they would see vehicles, including the traditional Chiva bus, and technology that was not available in their hidden little town."
—Ian Gooding, Production Designer



Mac George / Digital



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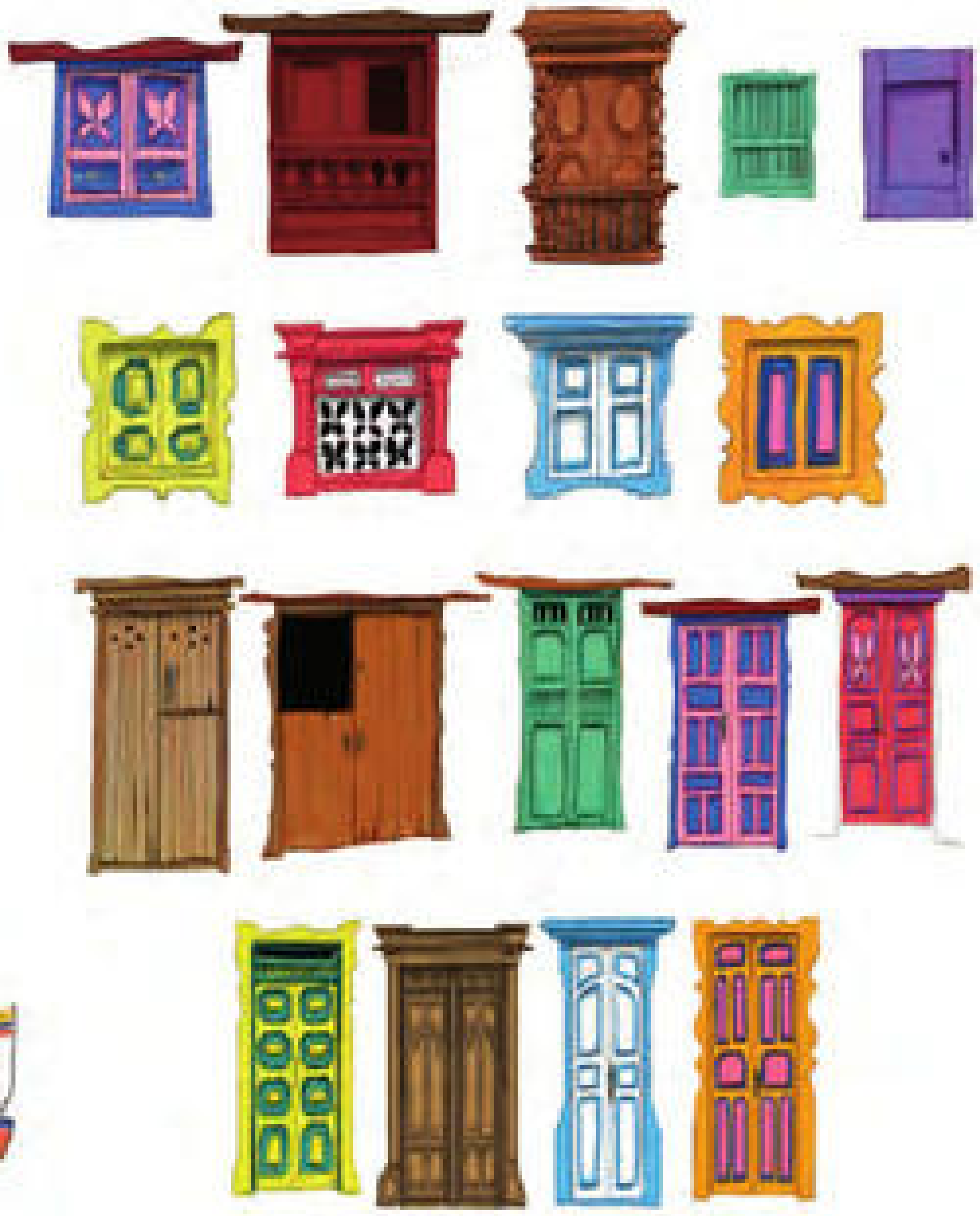

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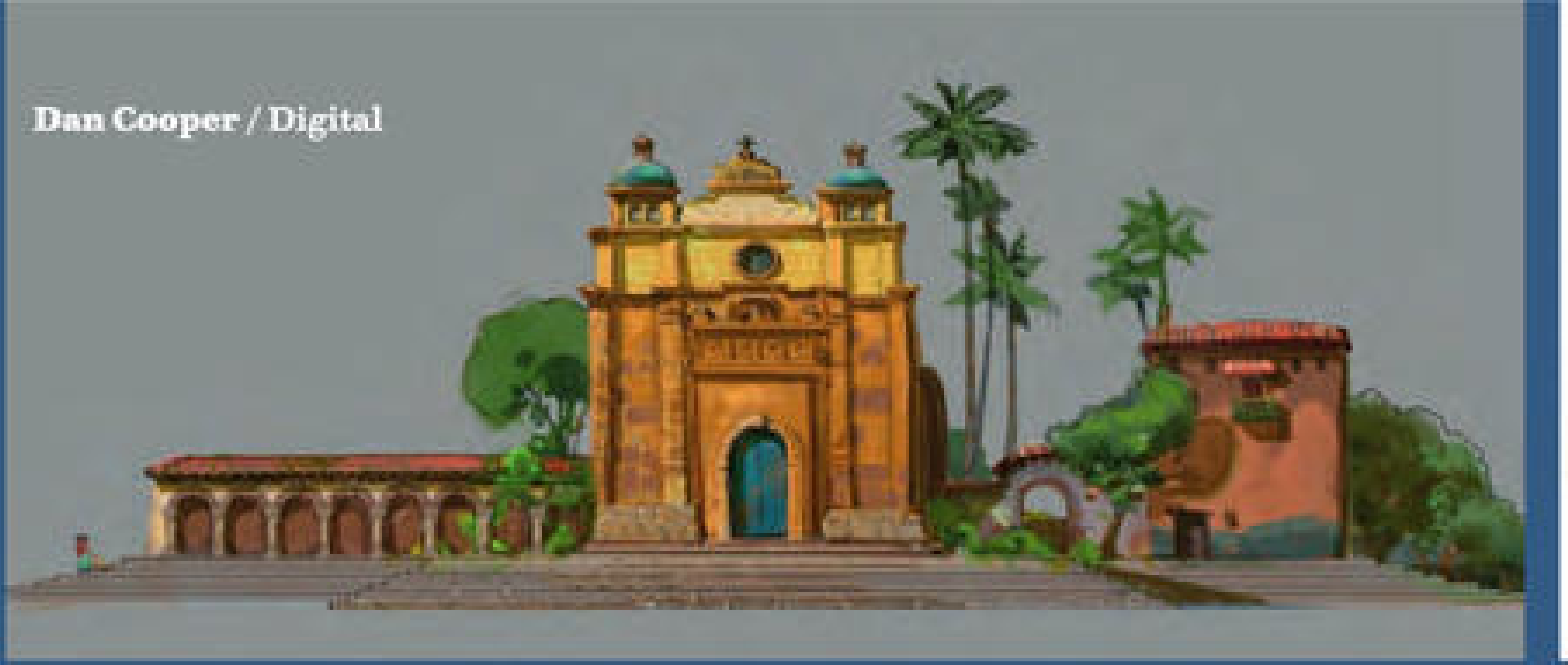
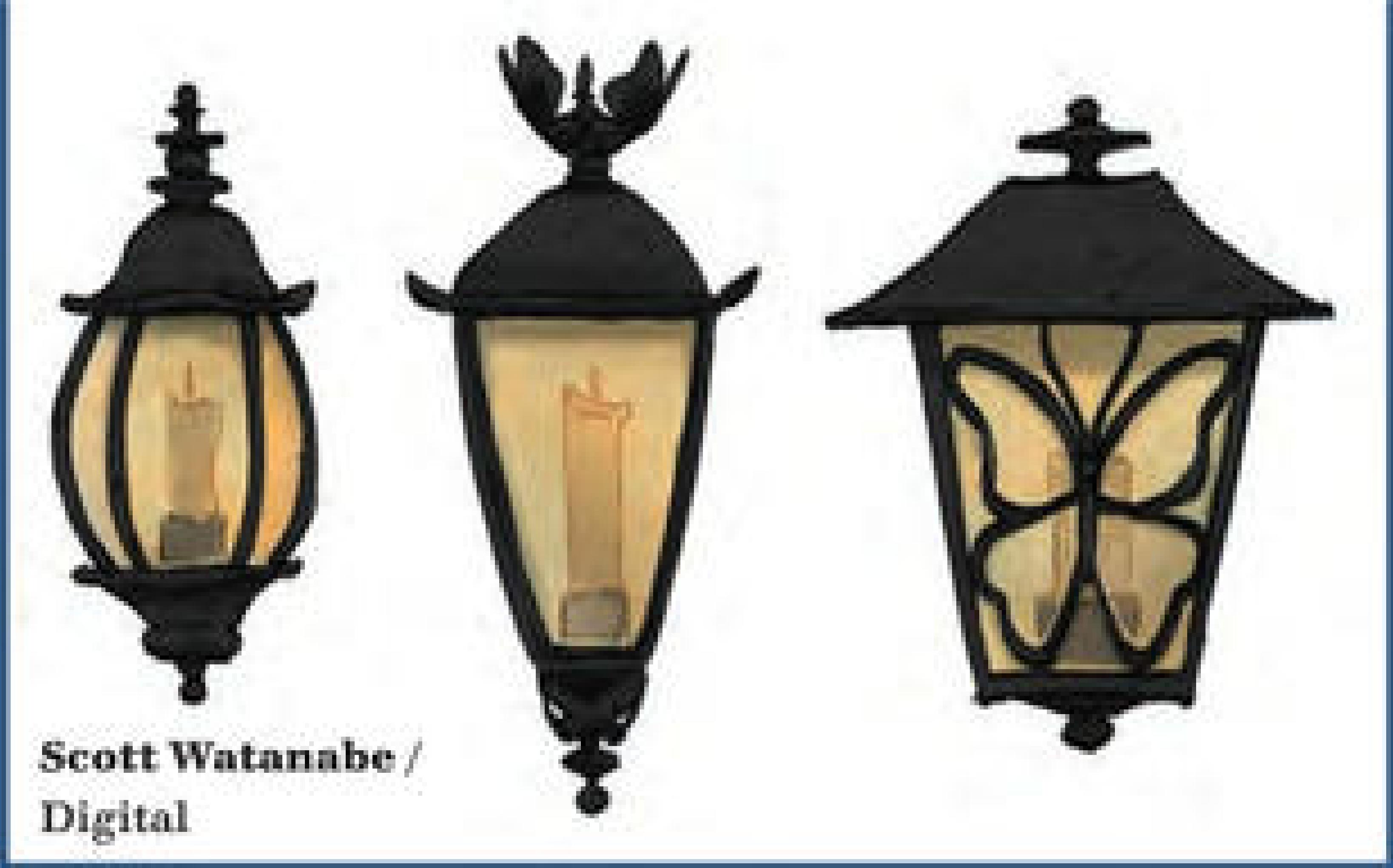
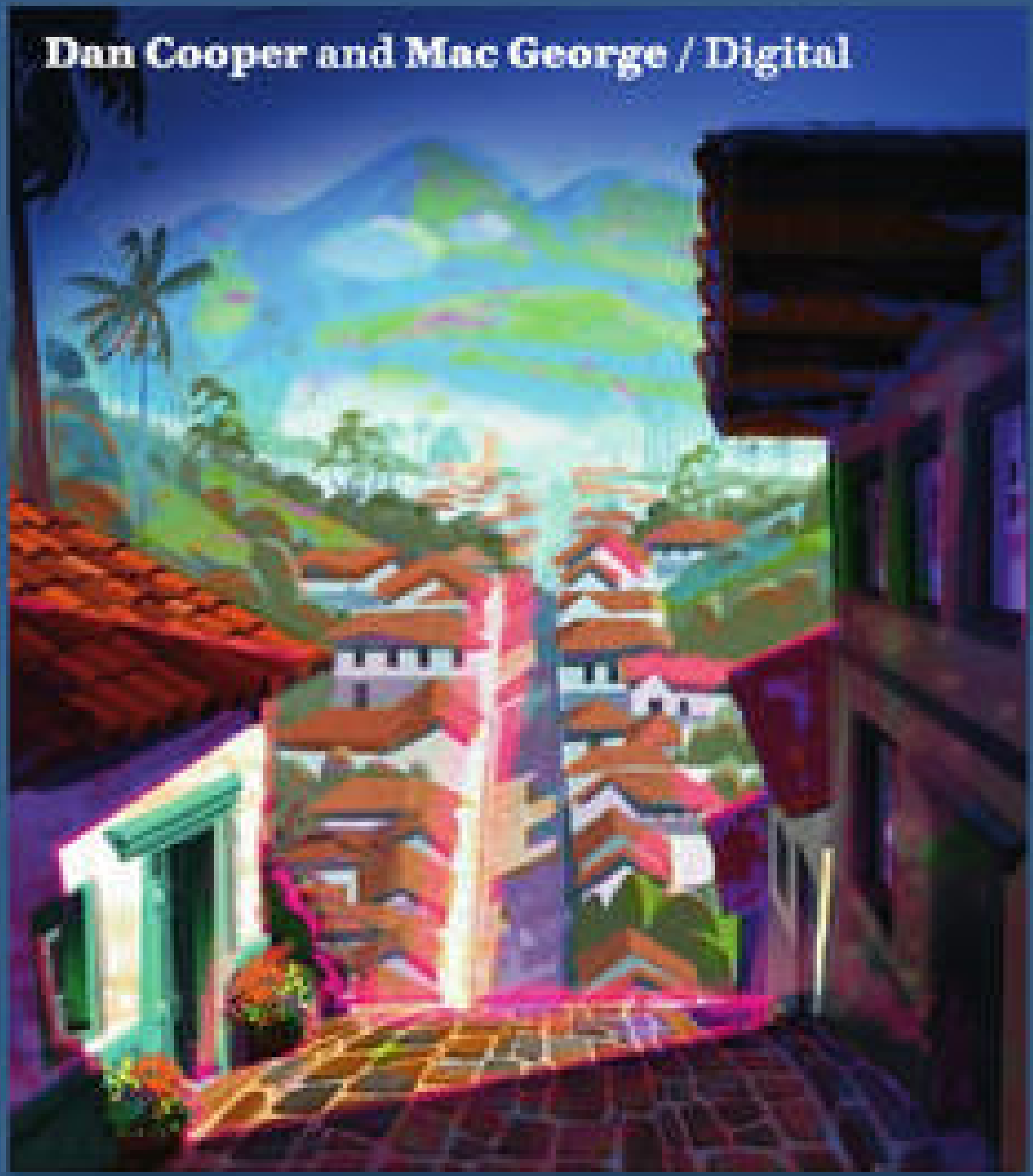
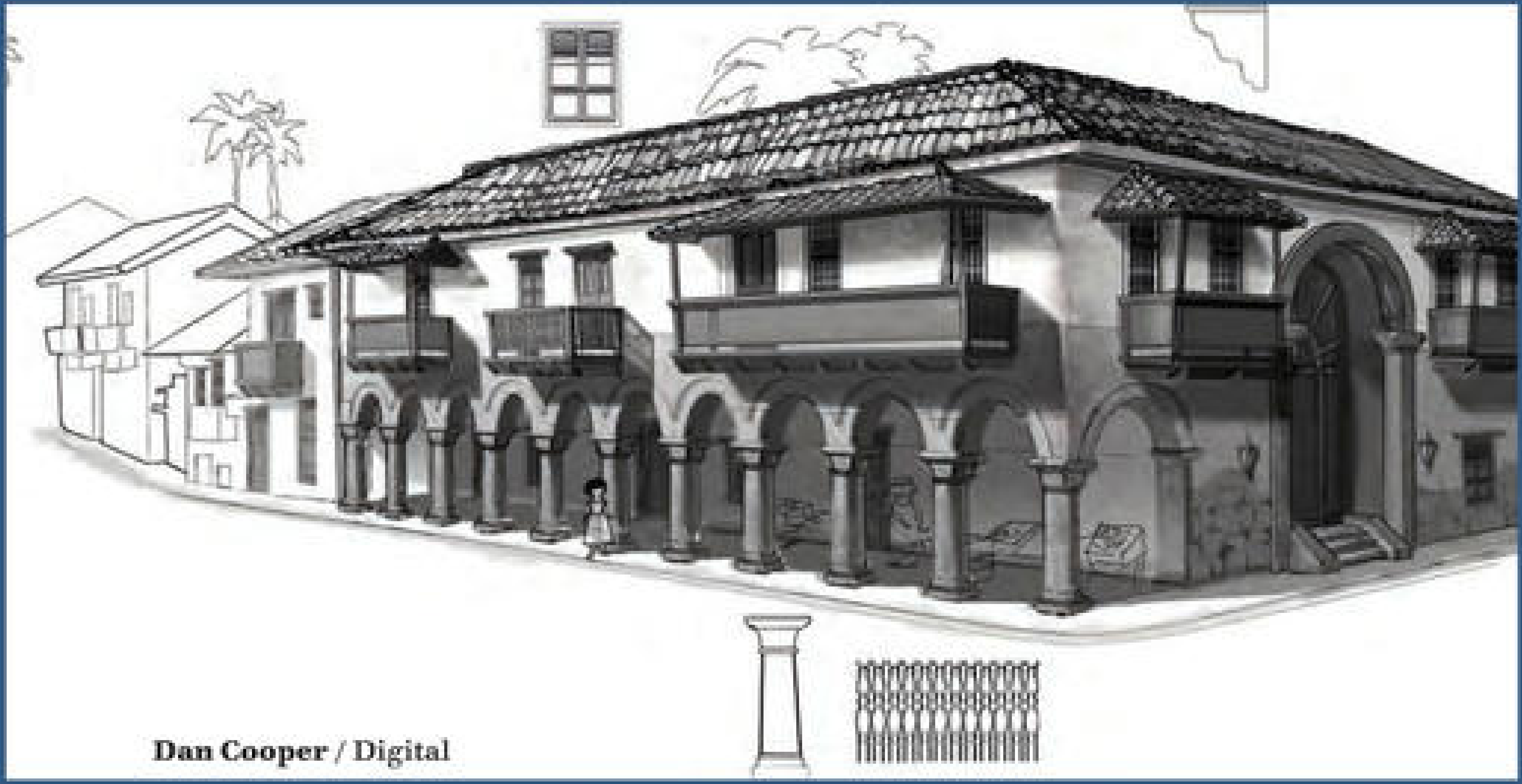
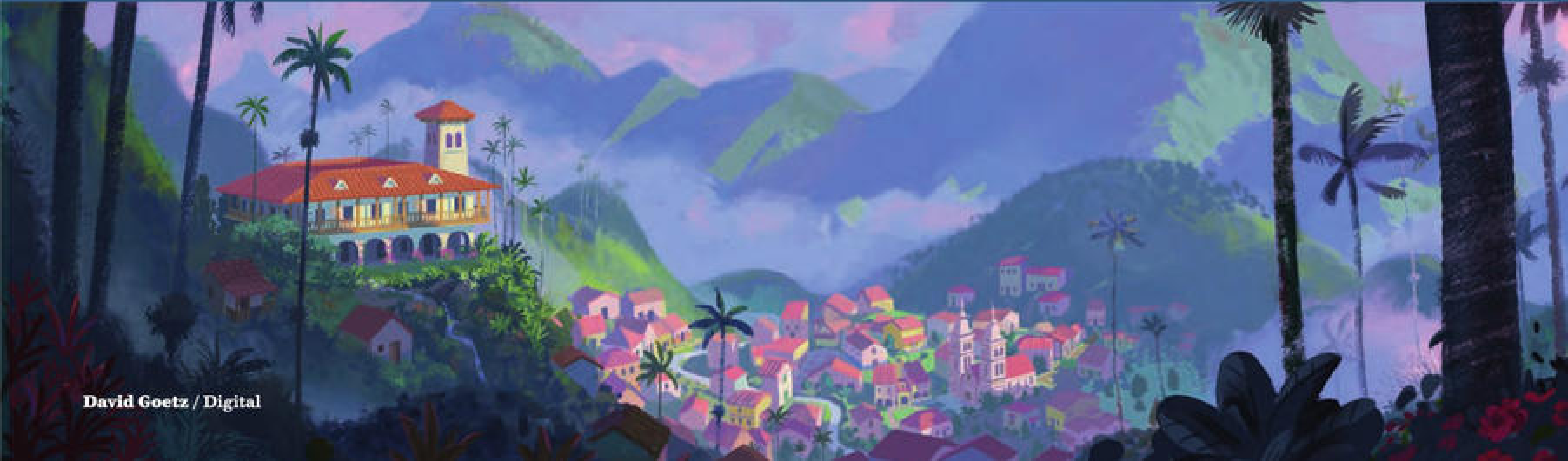

Dan Cooper / Digital

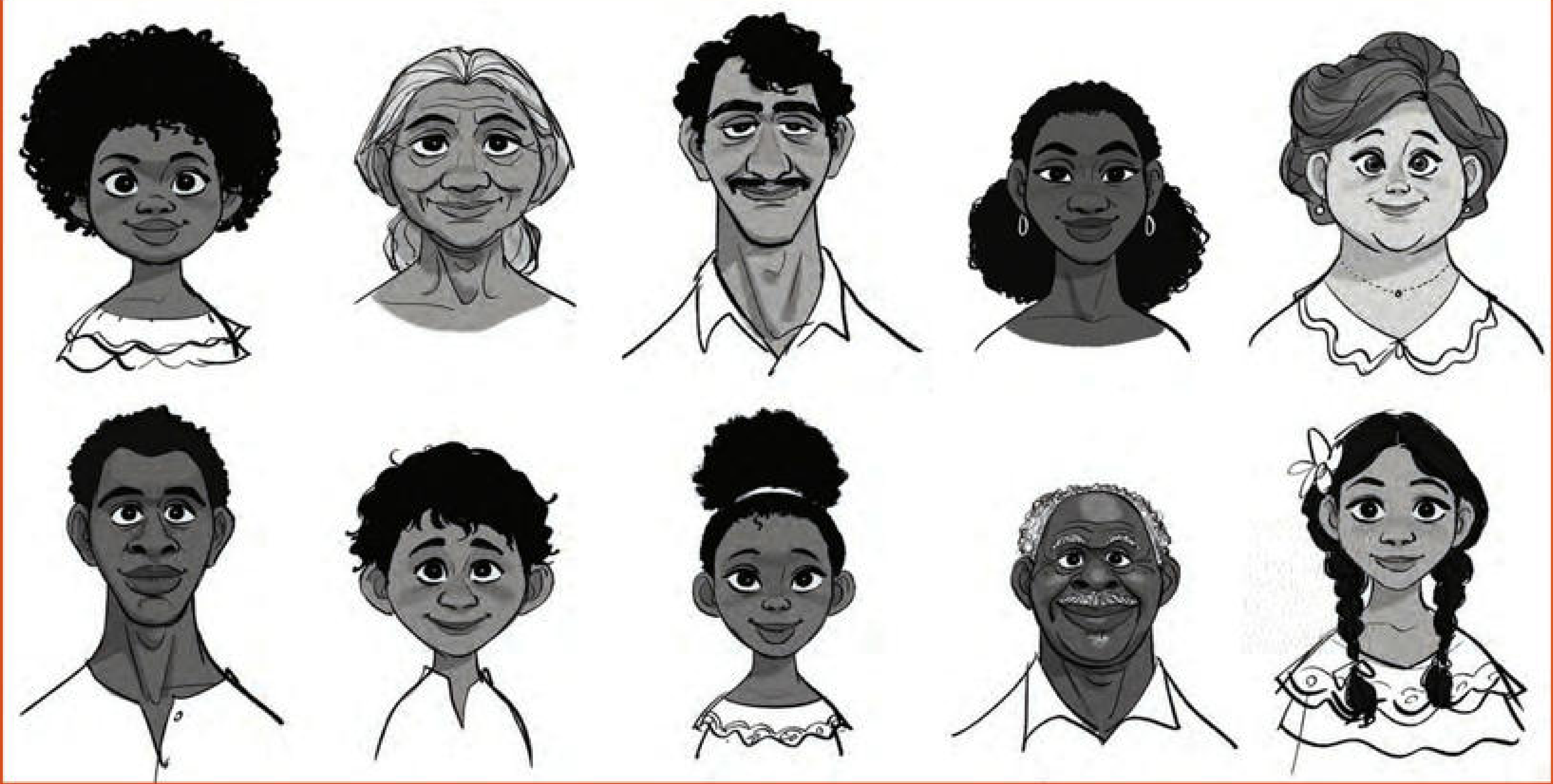

Scott Watanabe / Digital


Dan Cooper and **Mac George** / Digital


Dan Cooper / Digital

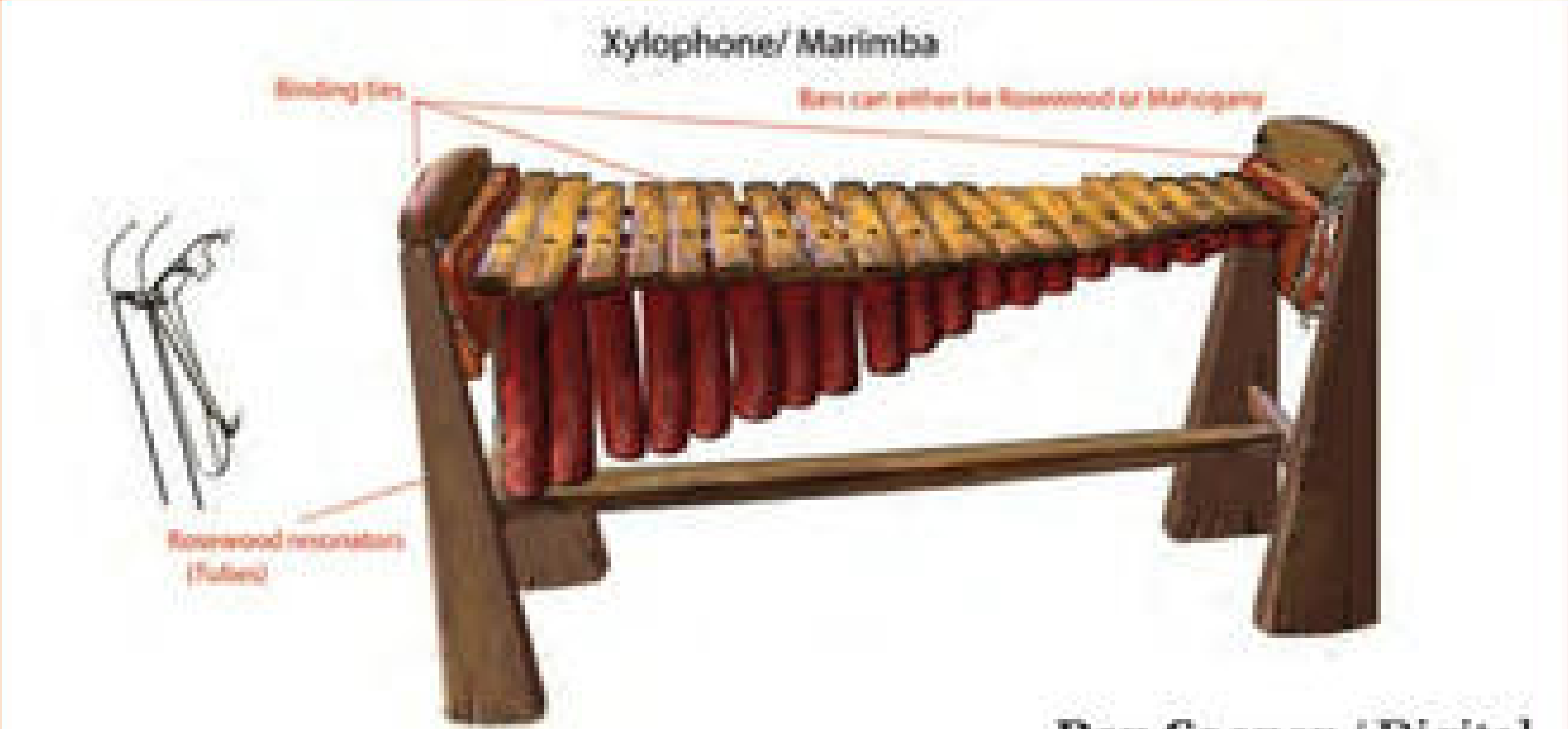

David Goetz / Digital

The Townspeople

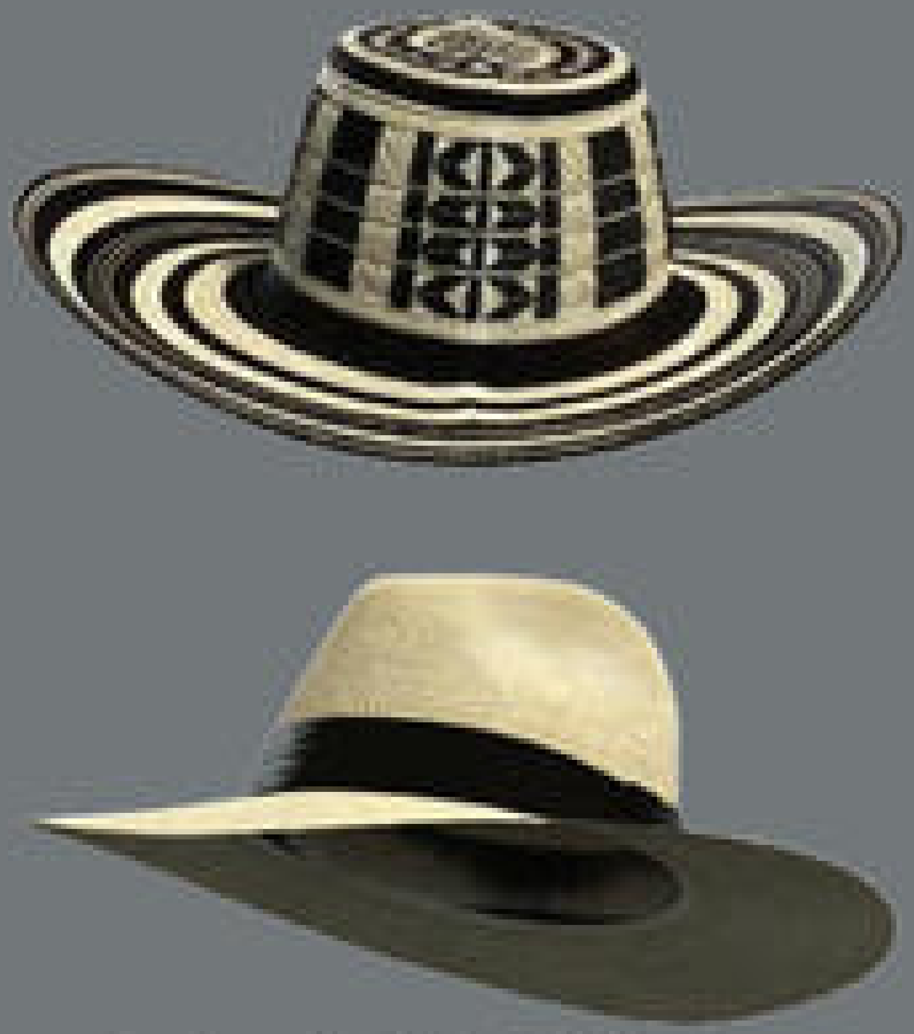


Jin Kim / Digital

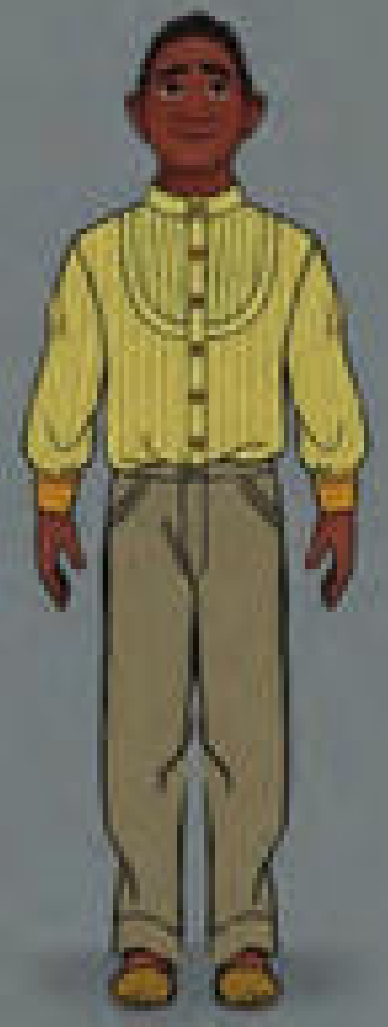
"Designing crowd characters is sometimes more difficult than designing the main cast, because you have to walk the line of making them not stand out too much and steal attention, while making sure that they still have their own flavor."
—Jin Kim, Visual Development Artist


Xylophone/ Marimba
Binding ties
Bars can either be Rosewood or Mahogany
Rosewood resonators (Tubes)

Dan Cooper / Digital

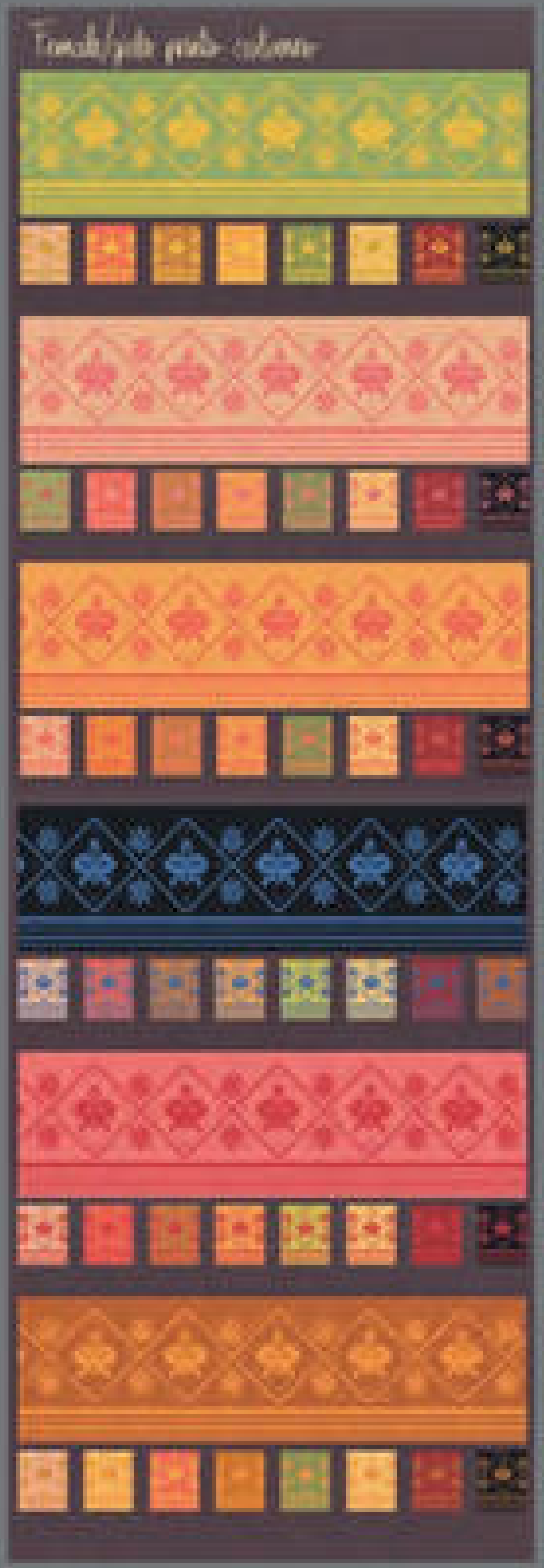


Various Artists / Digital

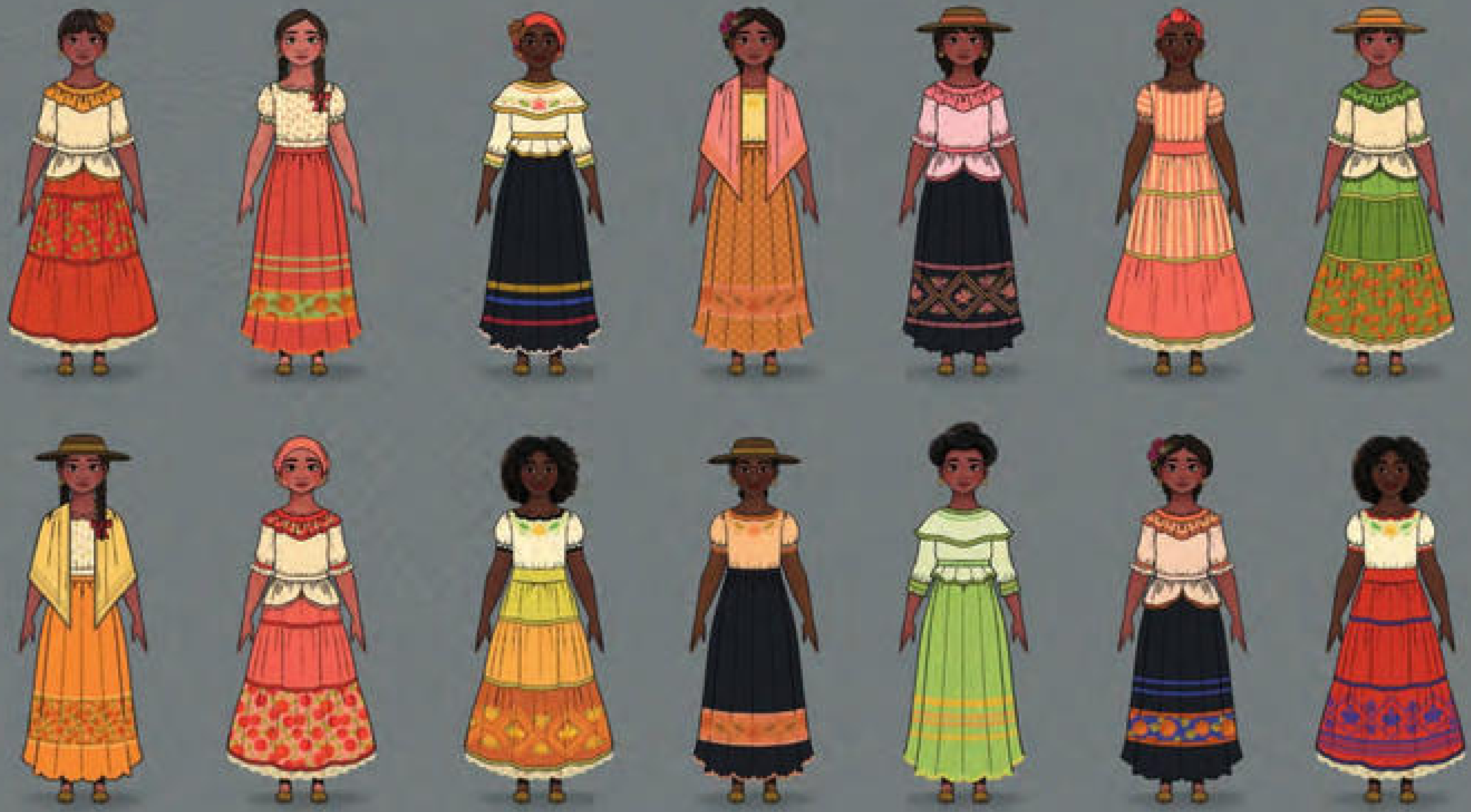


Neysa Bové / Digital

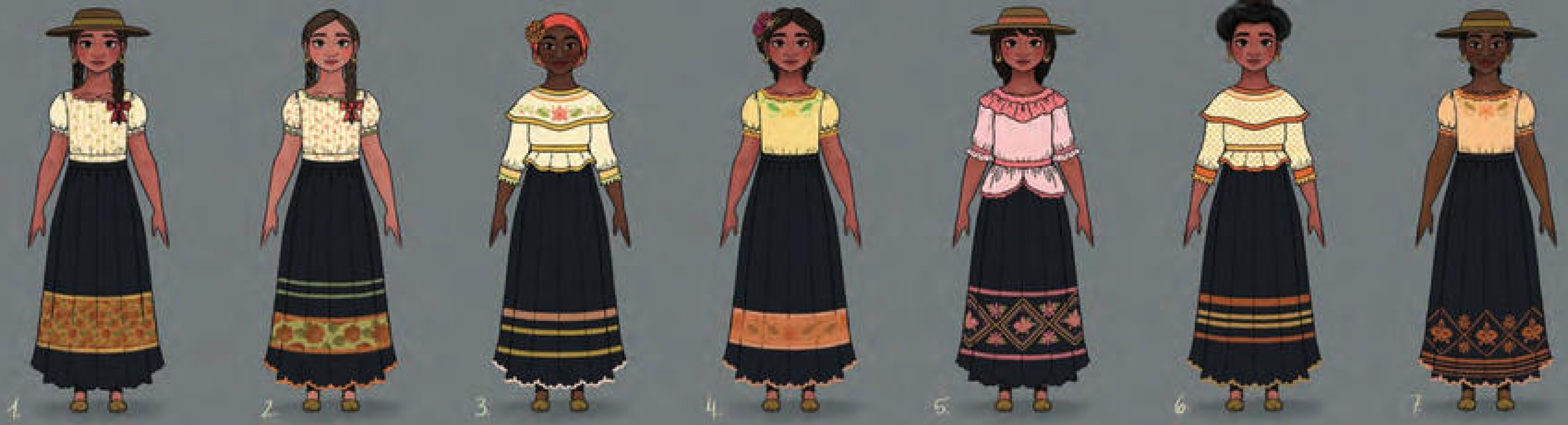
“For the villagers’ costumes we kept basic silhouettes, wanting to make them look and feel like regular people you might see in the Colombian coffee region. Their palette is more neutral, so our Madrigal family could stand out. As part of the garments, we included depictions of the Sombrero Vueltiao from the Zenú Indigenous Community and the Sombrero Aguadeño from the Aguadas Community.”
—Neysa Bové, Costume Design Lead



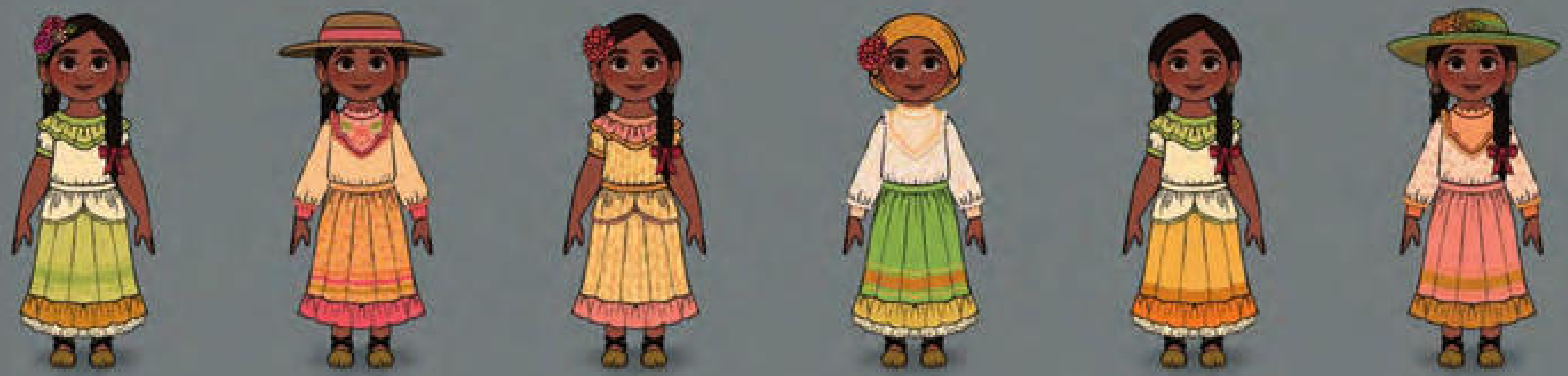
Neysa Bové / Digital



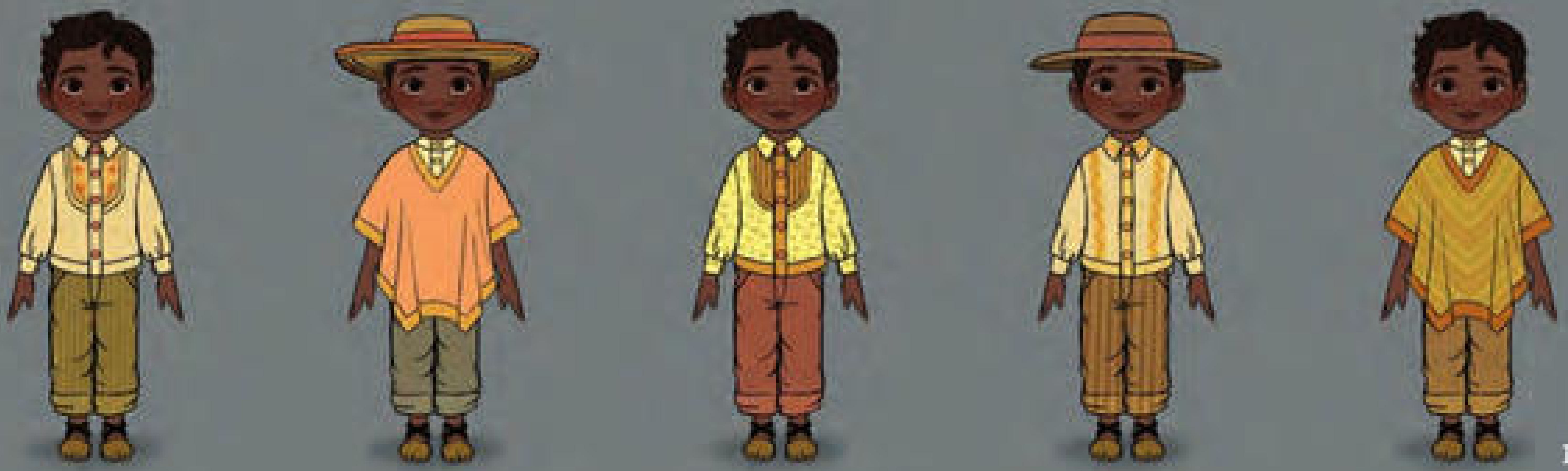
Neysa Bové / Digital



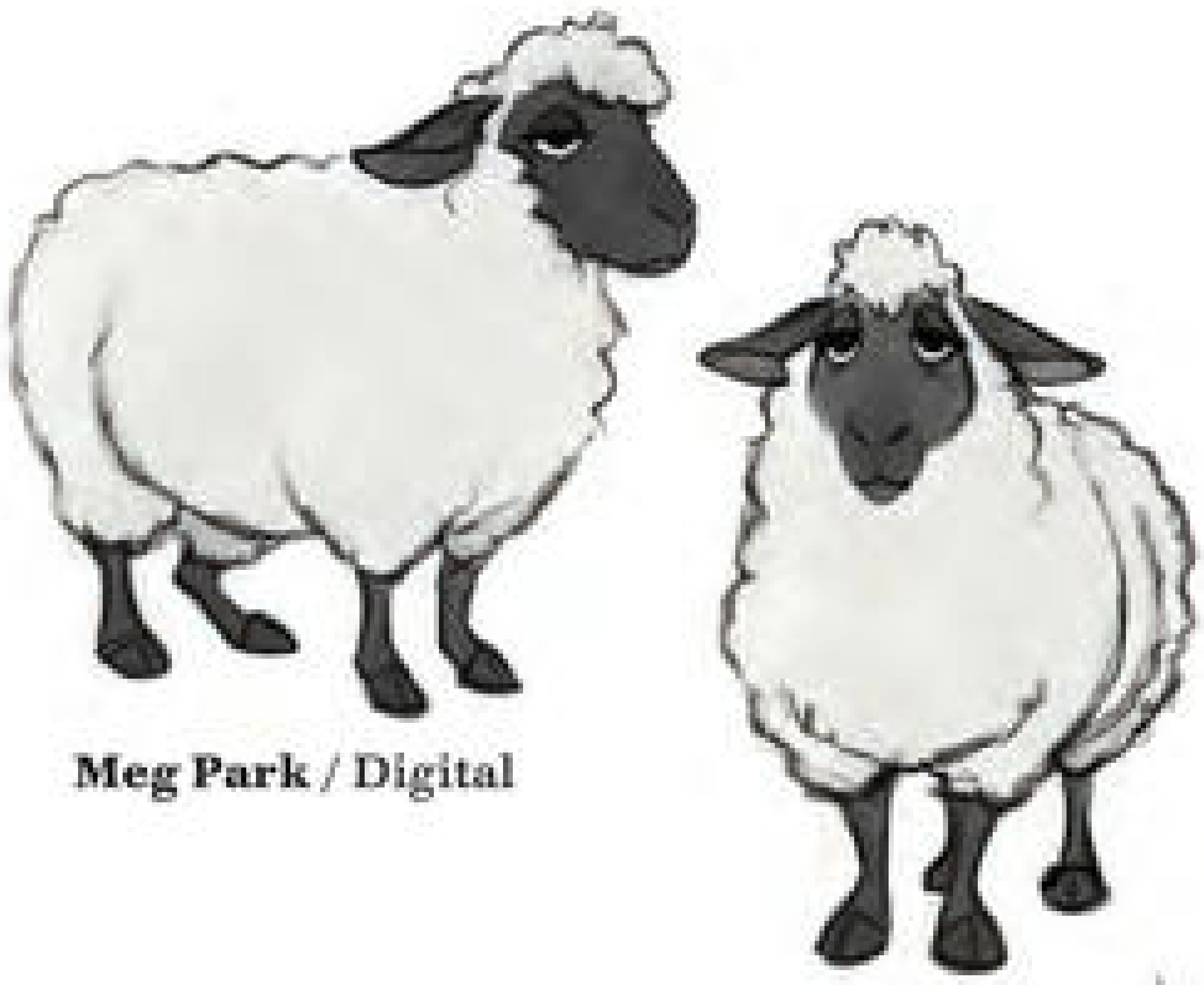
Neysa Bové / Digital



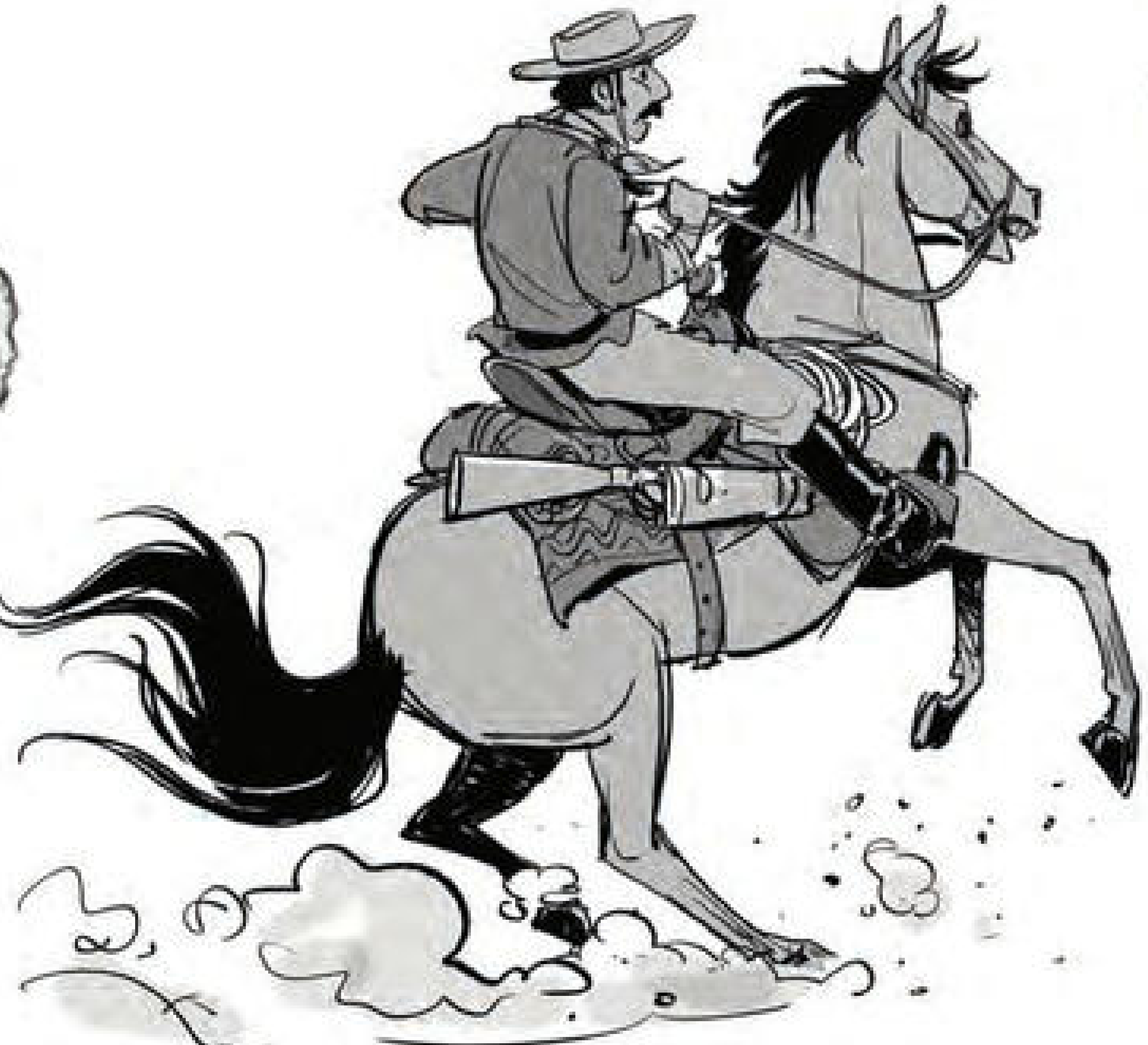
Neysa Bové / Digital



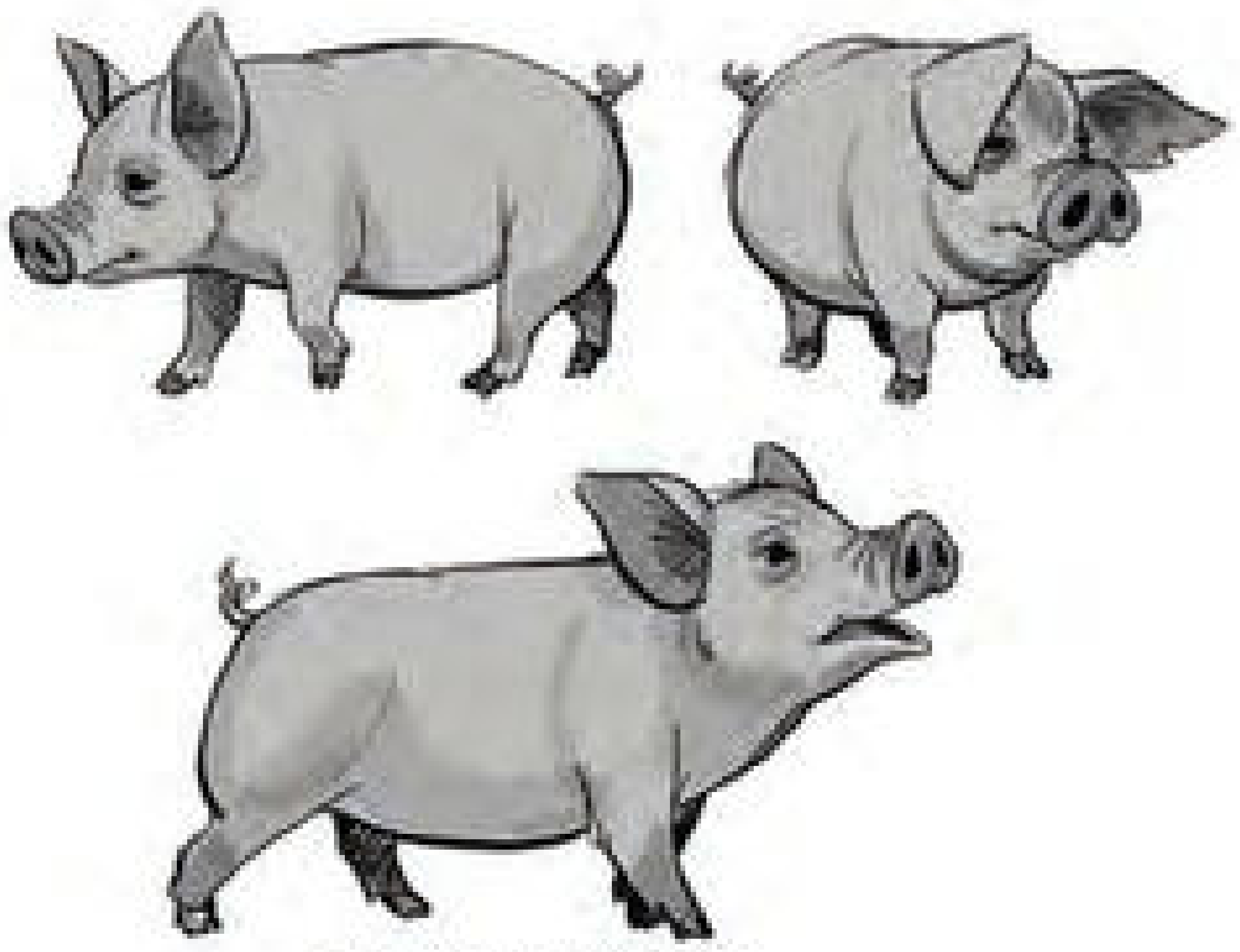
Neysa Bové / Digital



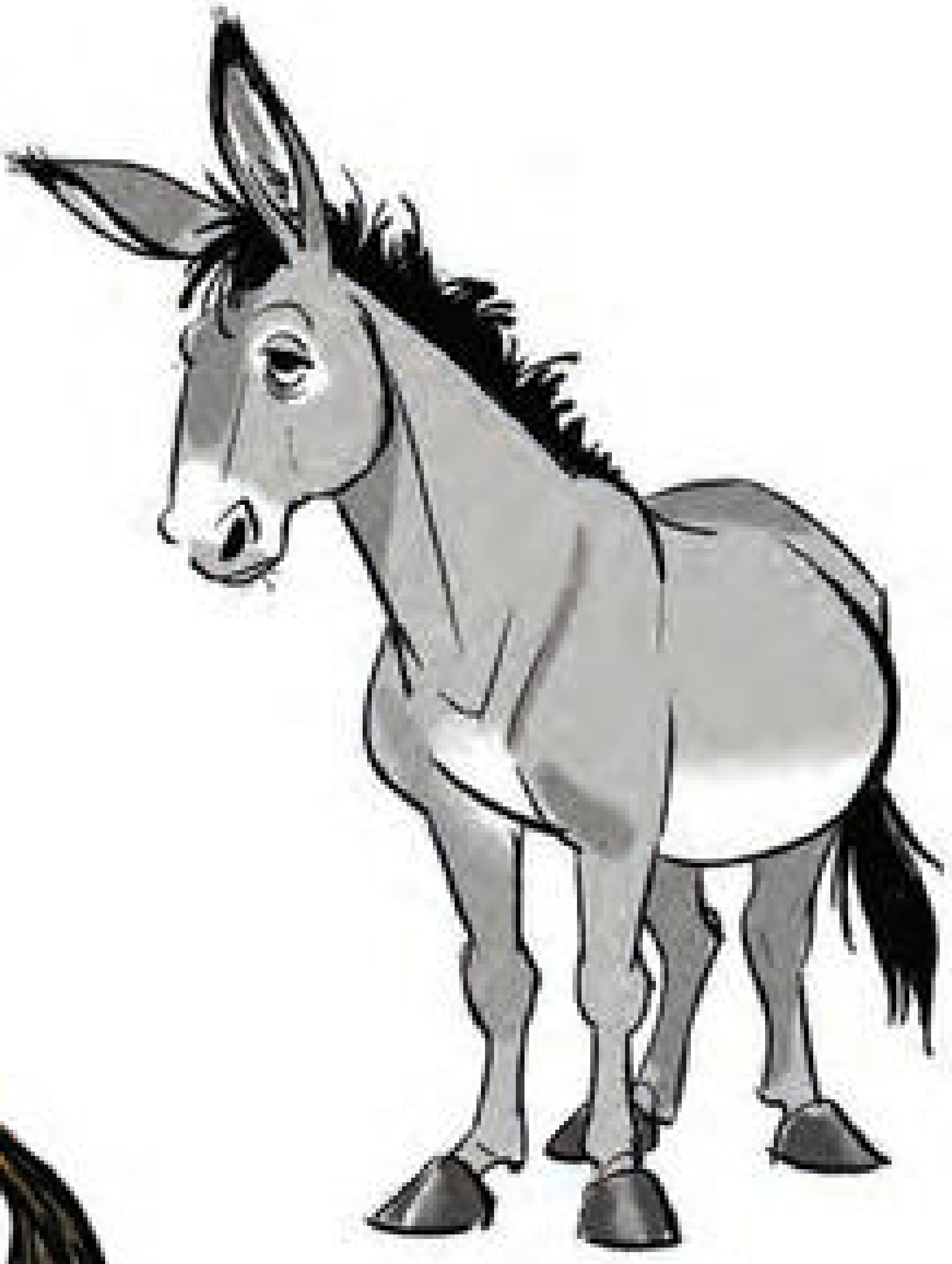
Meg Park / Digital



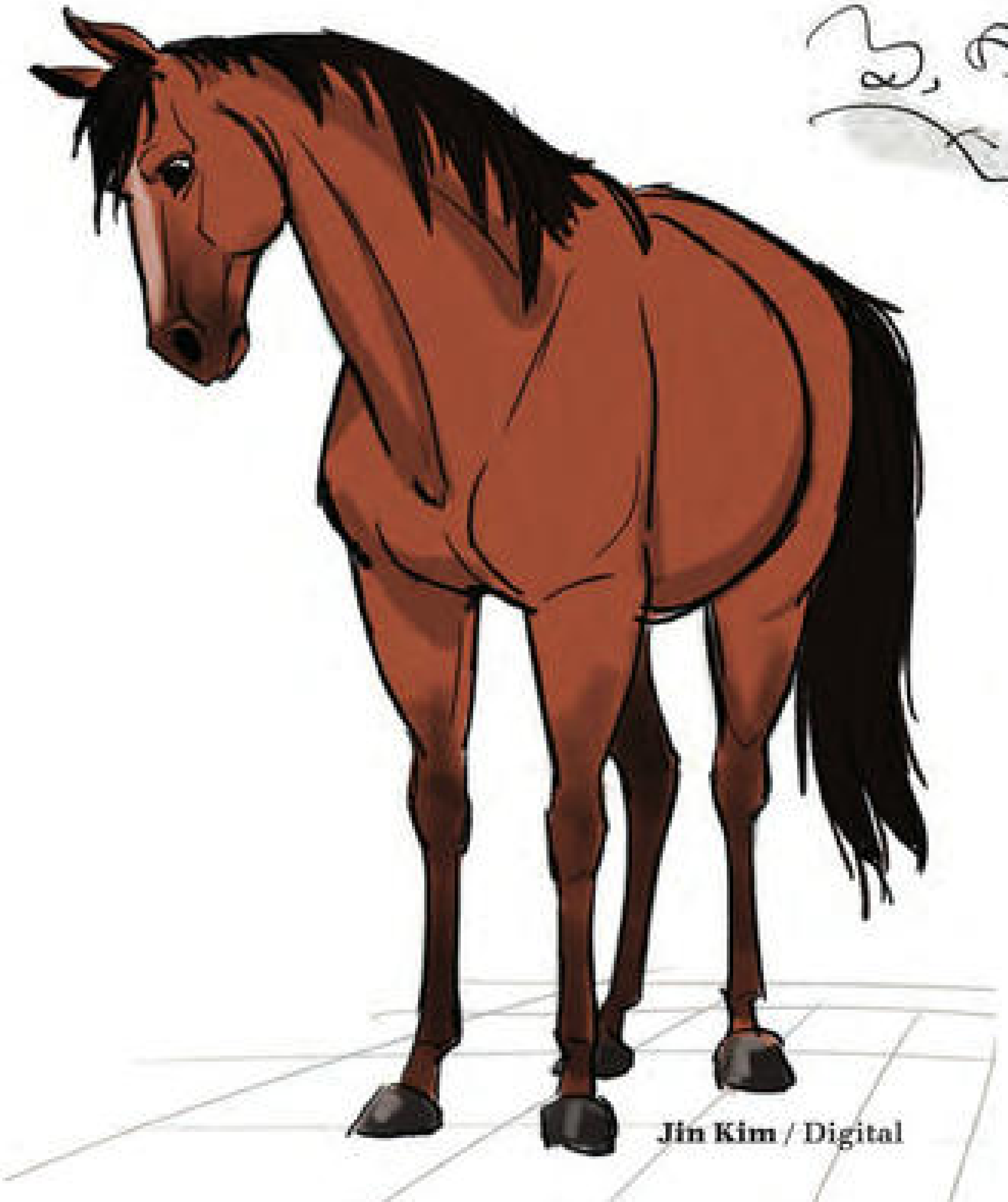
Jin Kim / Digital



Jin Kim / Digital



Jin Kim / Digital



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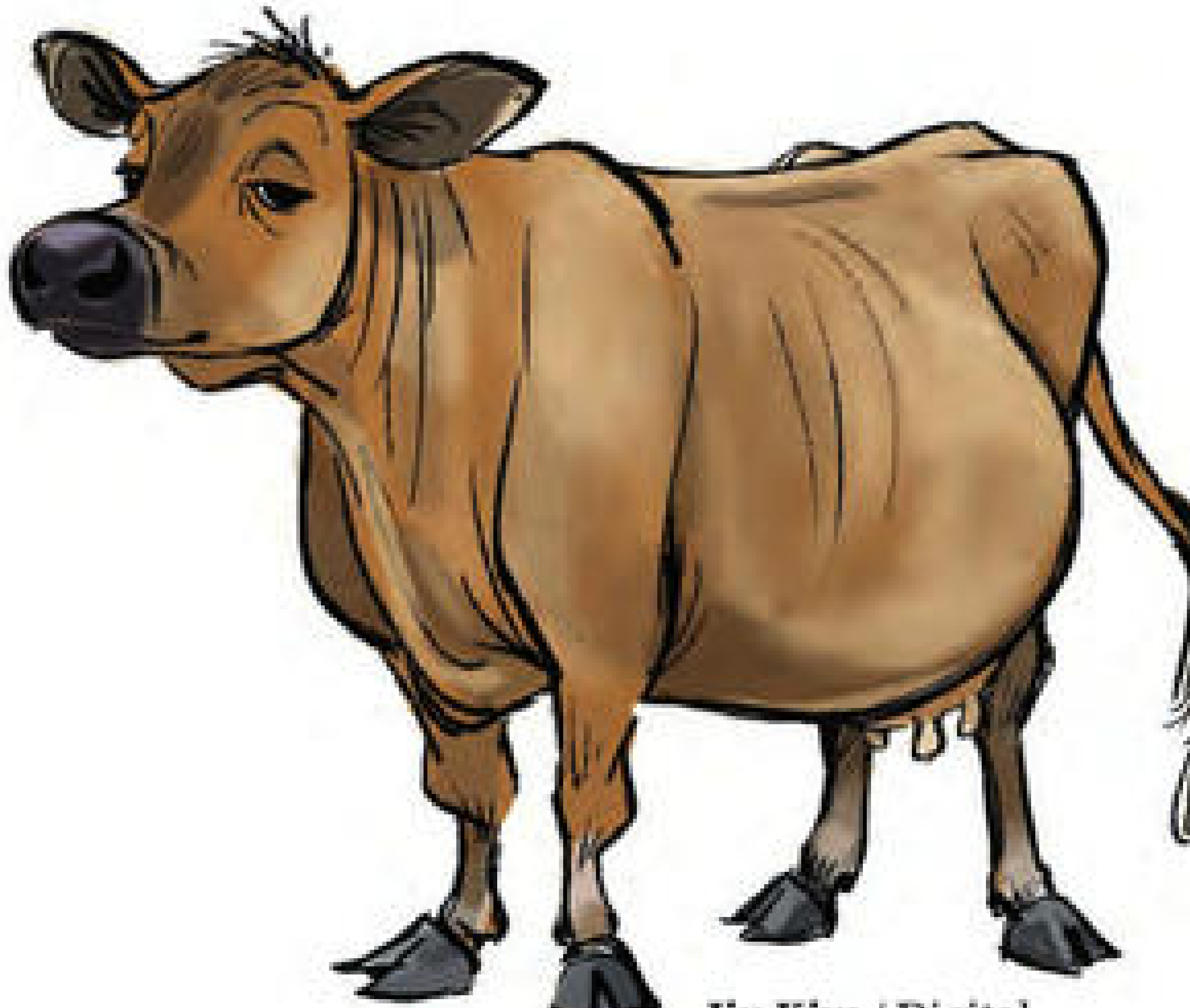
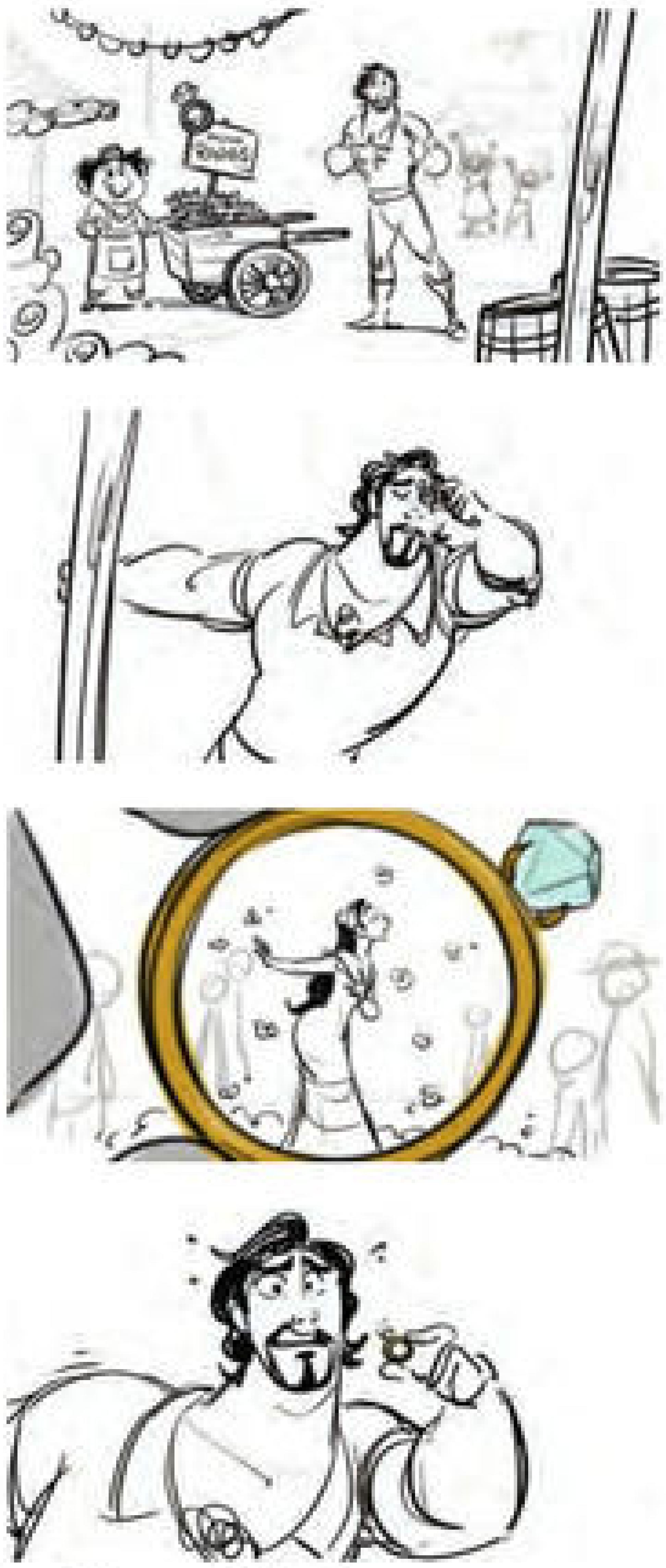
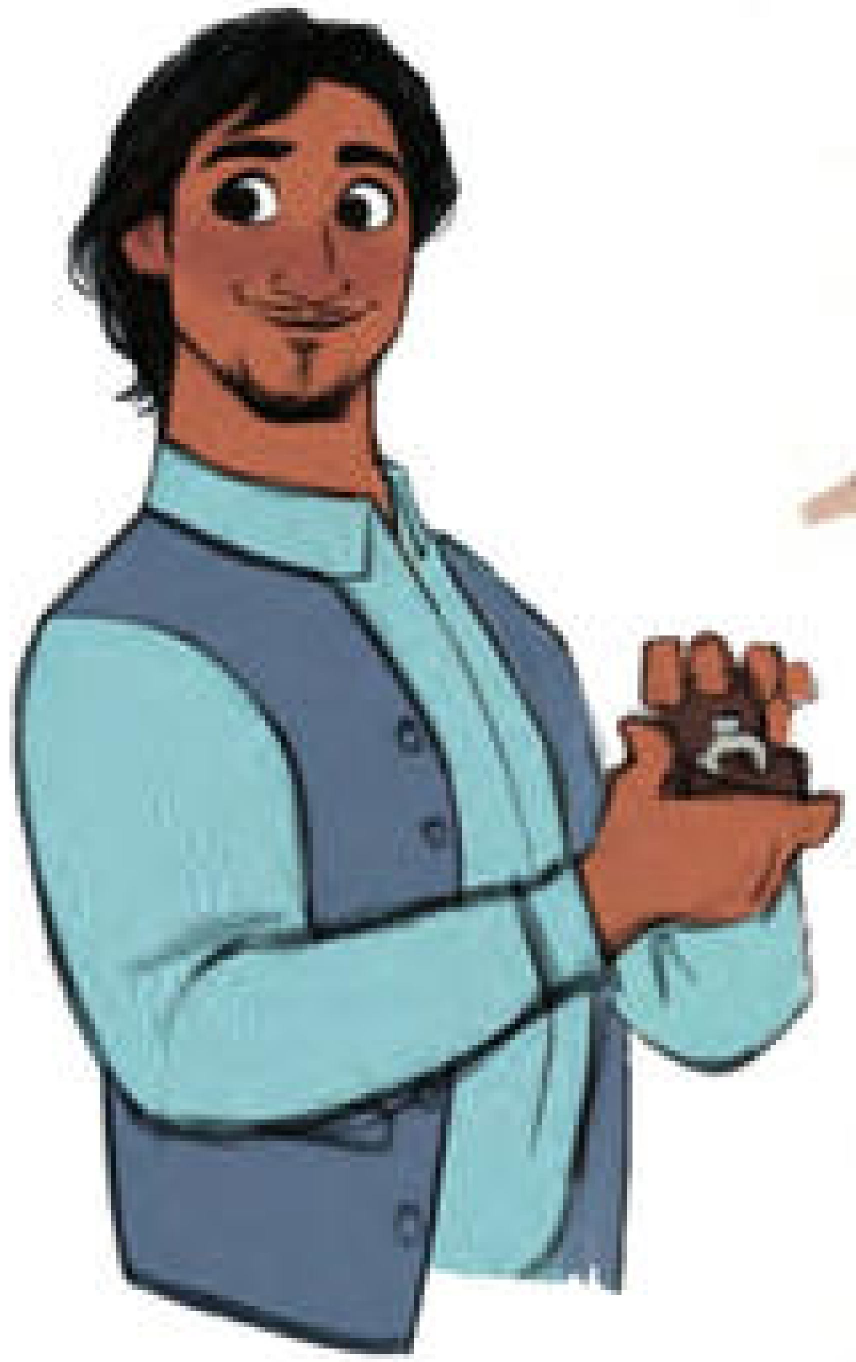
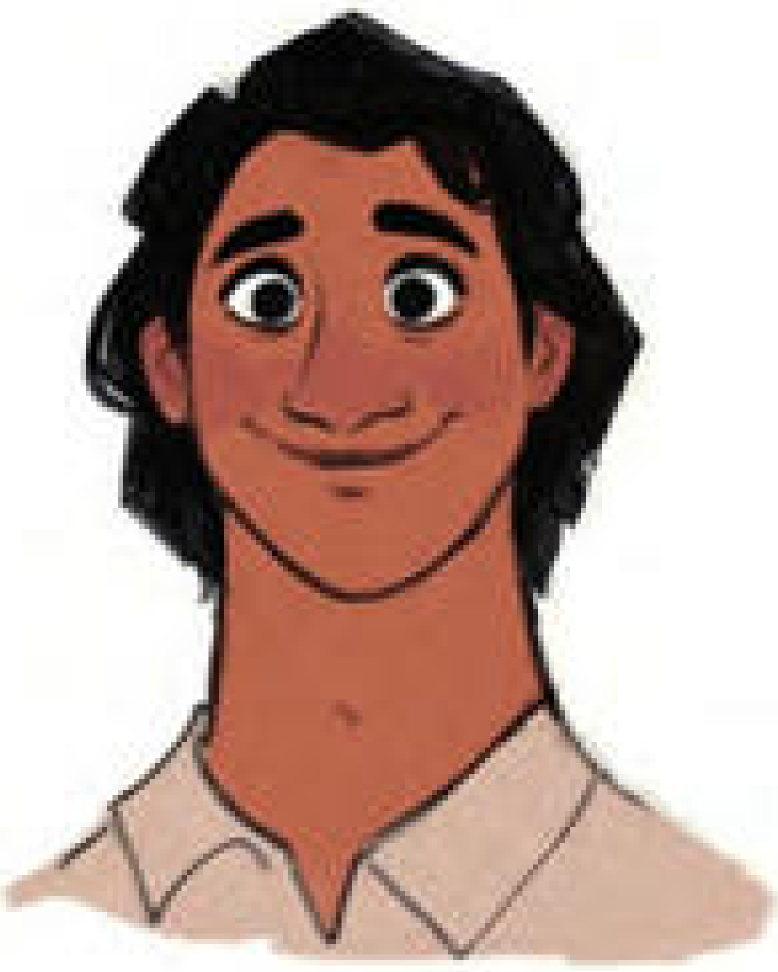


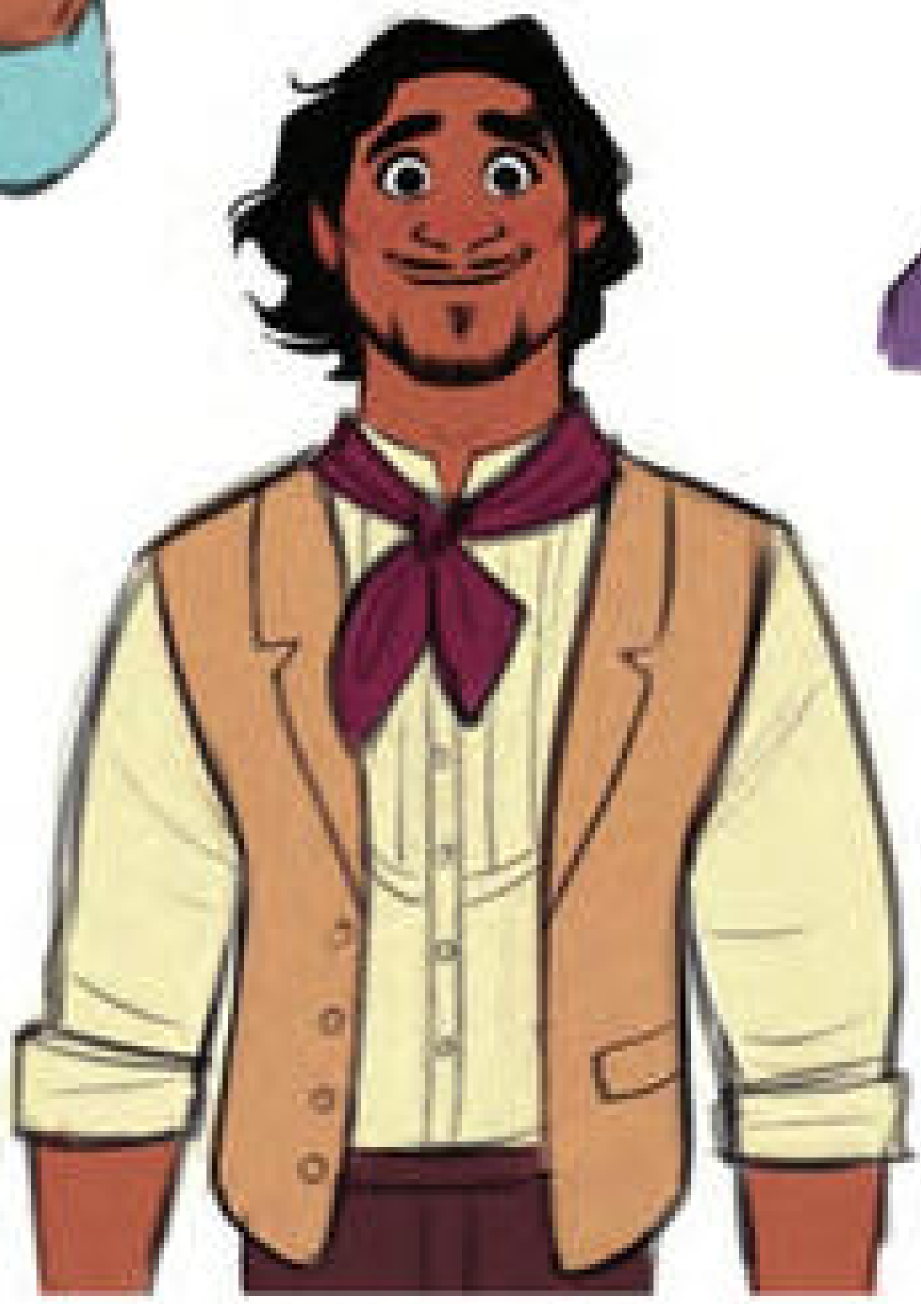
Jin Kim / Digital

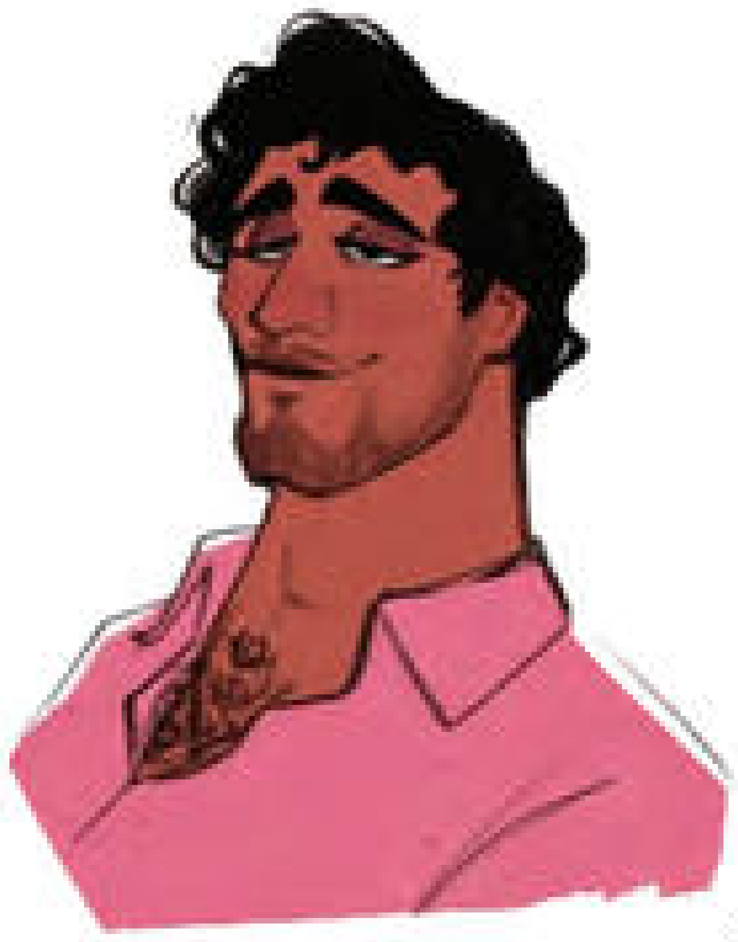
Mariano y Bubo

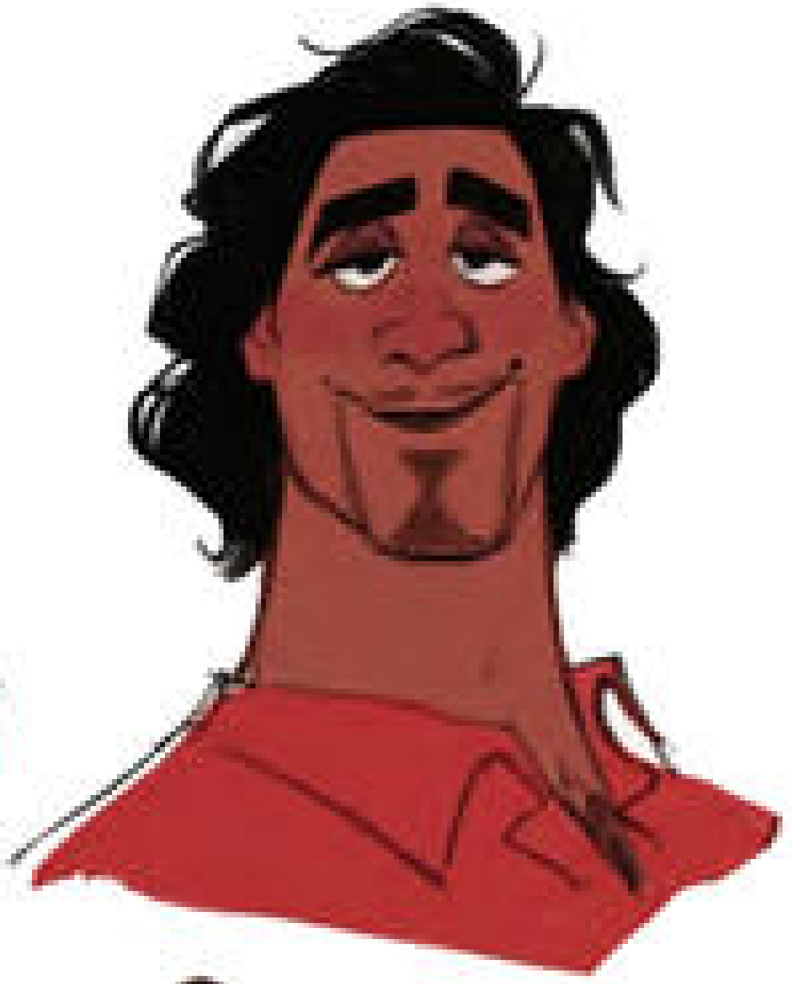

Ryan Green / Digital

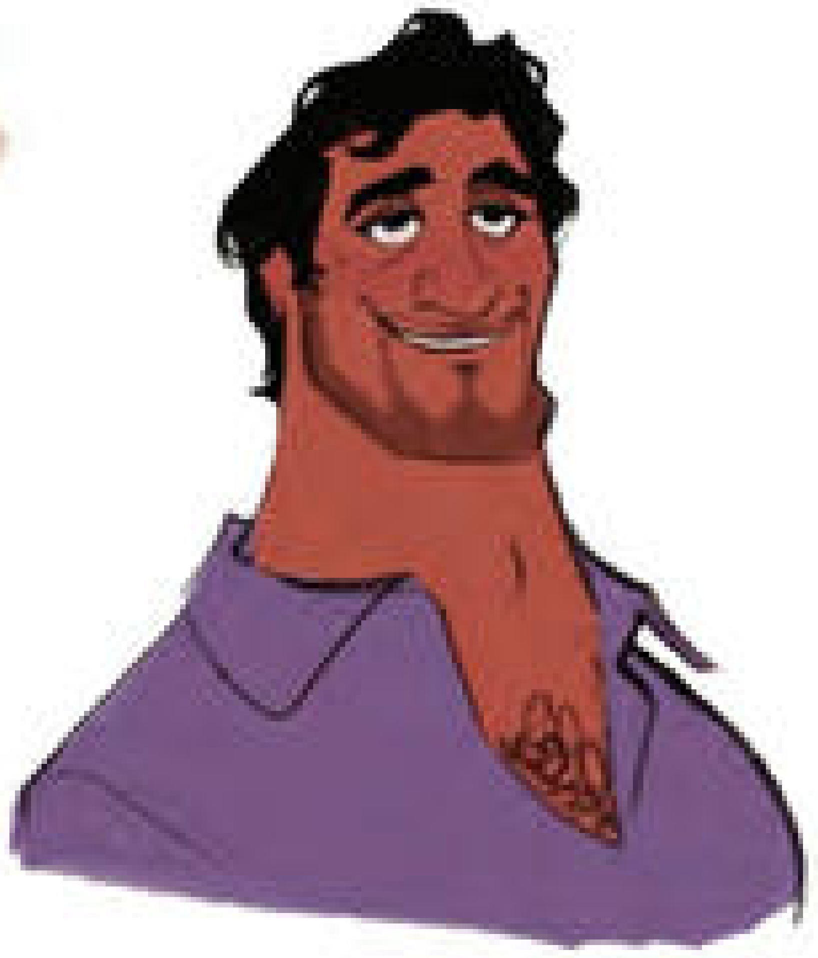

Meg Park / Digital

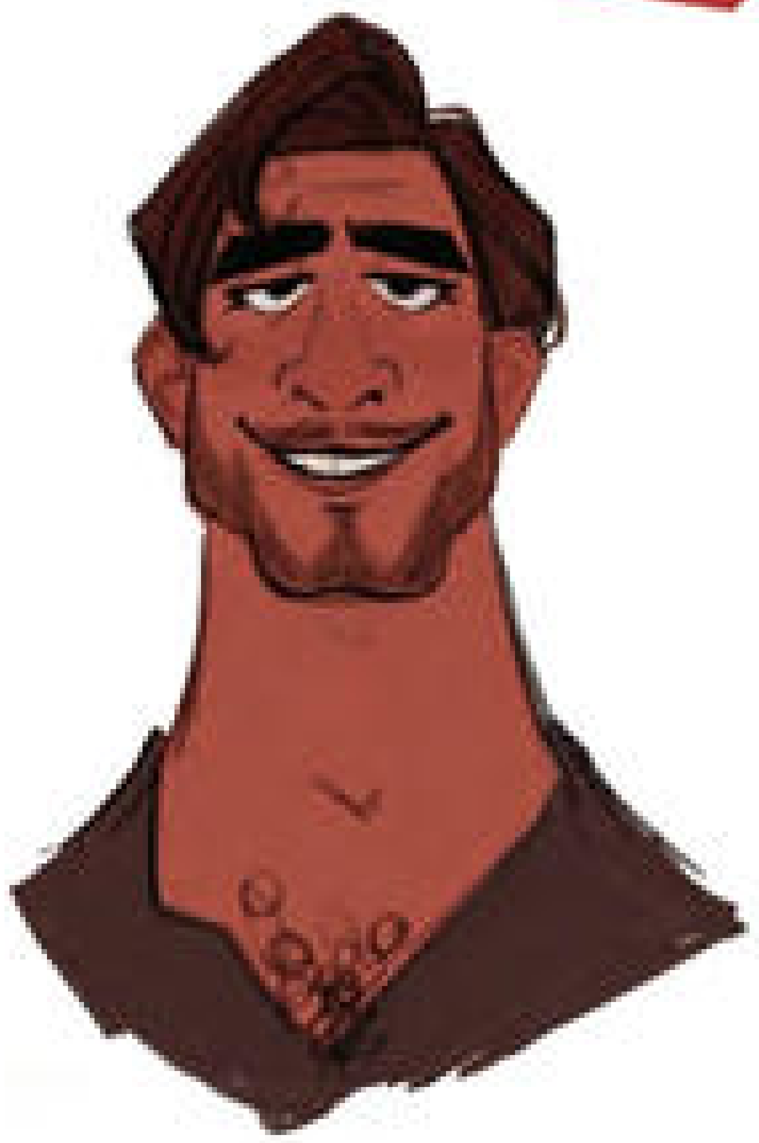

Meg Park / Digital

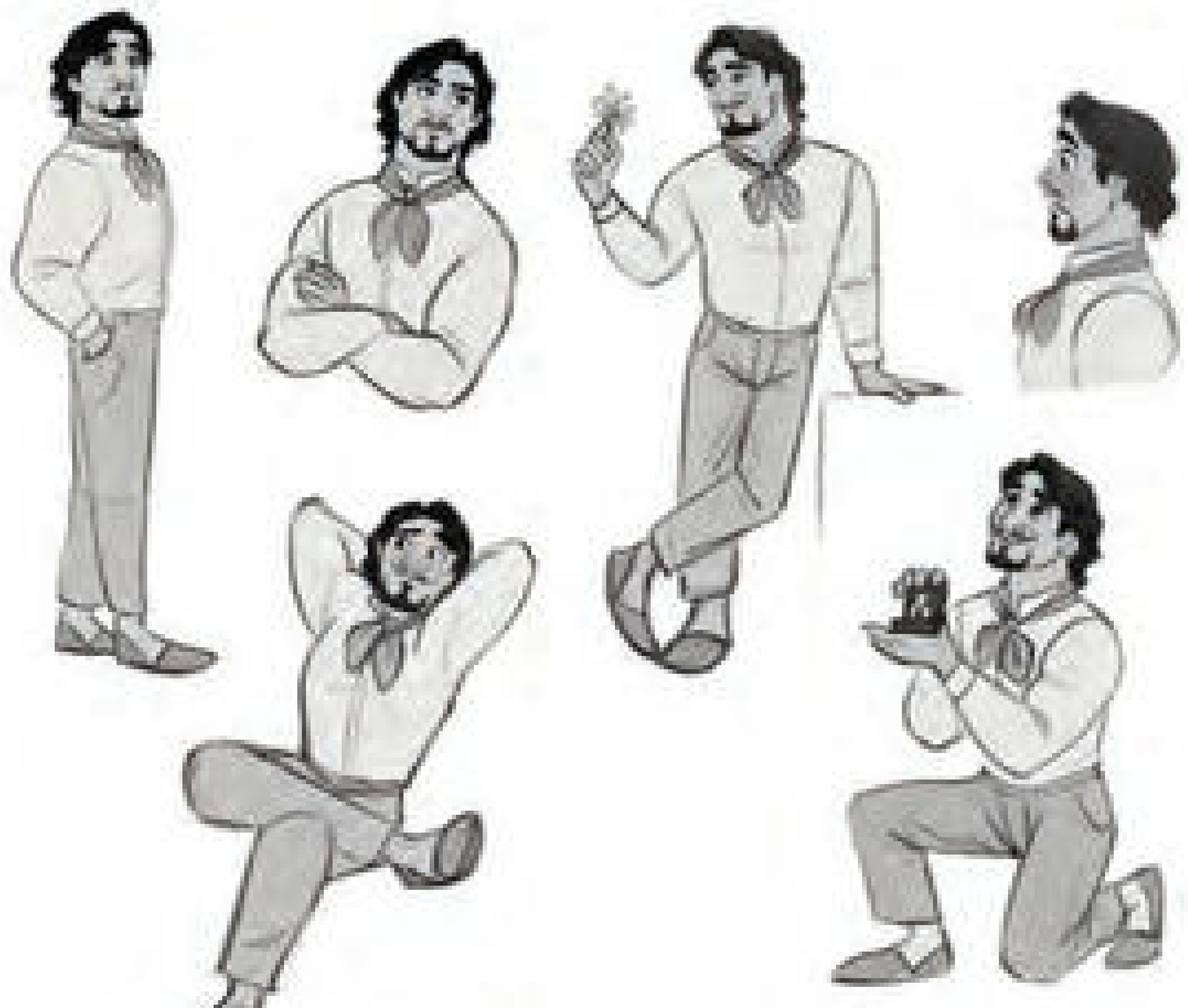

Meg Park / Digital





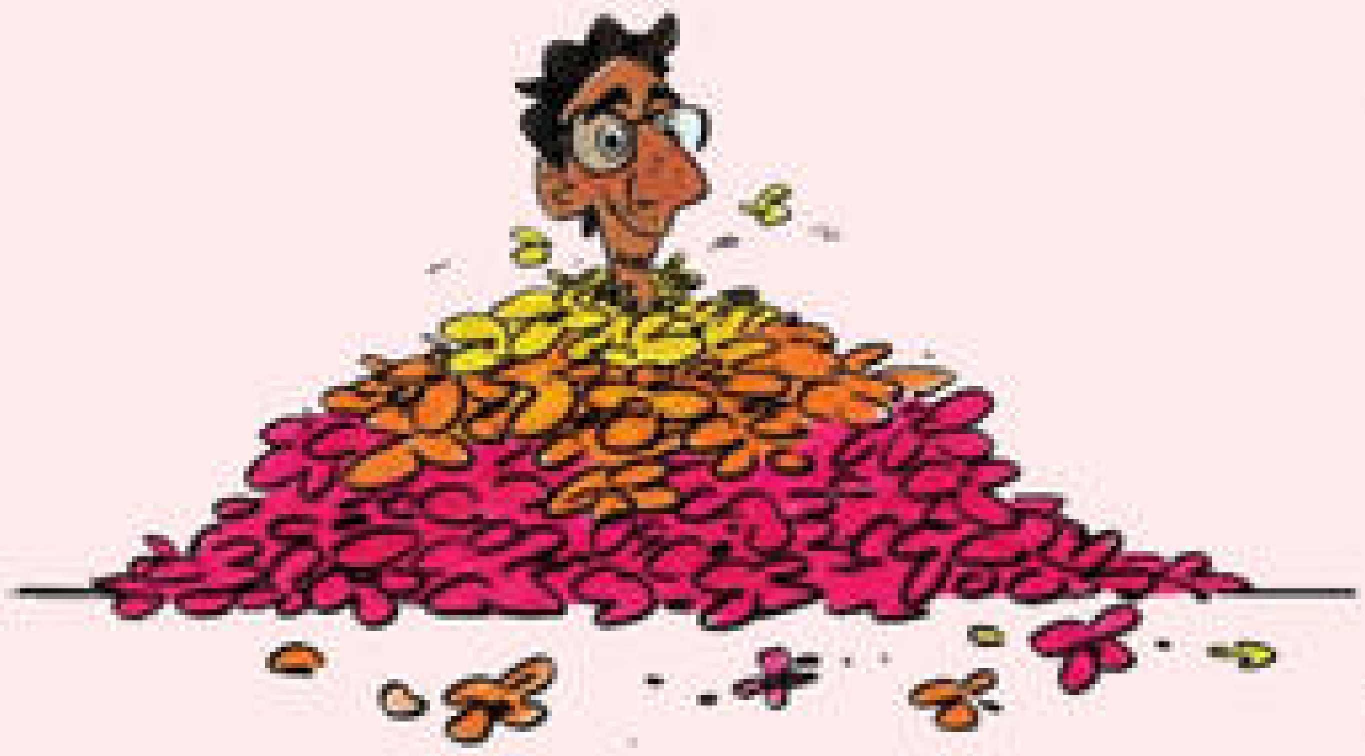

Meg Park / Digital



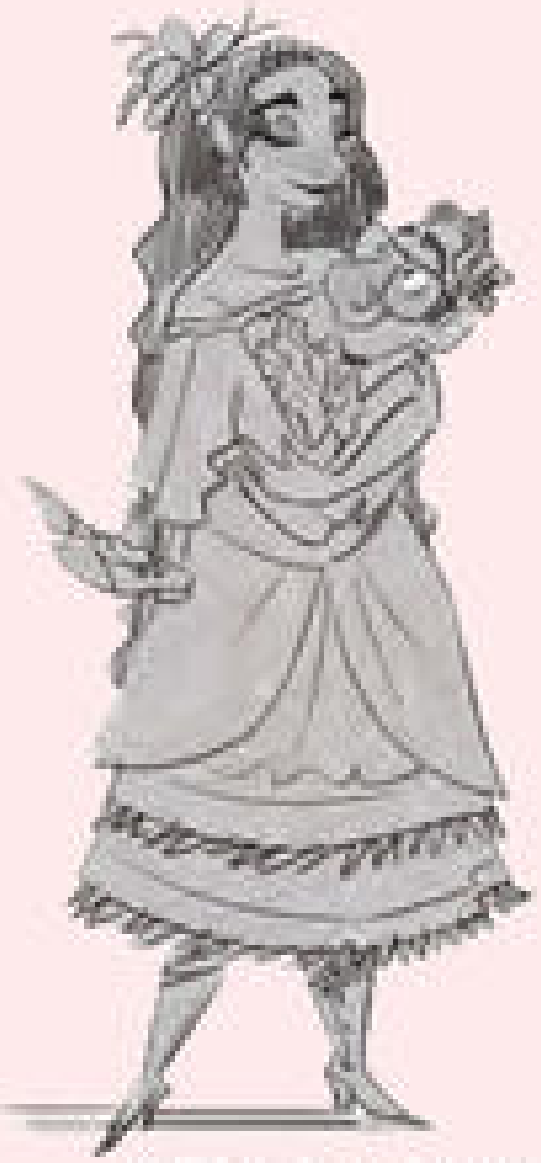

Meg Park / Digital

"Mariano was so much fun to work on. The directors pitched him as this unbelievably good-looking, picture-perfect man, so I looked at a lot of different telenovela and Latino movie stars to inspire him. Neysa gave him an iteration of the crowd costumes, with a classic Colombian guayabera, to make him feel like a part of the town."
—Meg Park, Visual Development Artist

"At one point Isabela had a suitor named Bubo, that came from the city, with a much more modern look compared to the rest of the town. It was a really funny idea; he was a true fish out of water with a dorky personality." —Bill Schwab, Art Director, Characters



Bill Schwab / Digital



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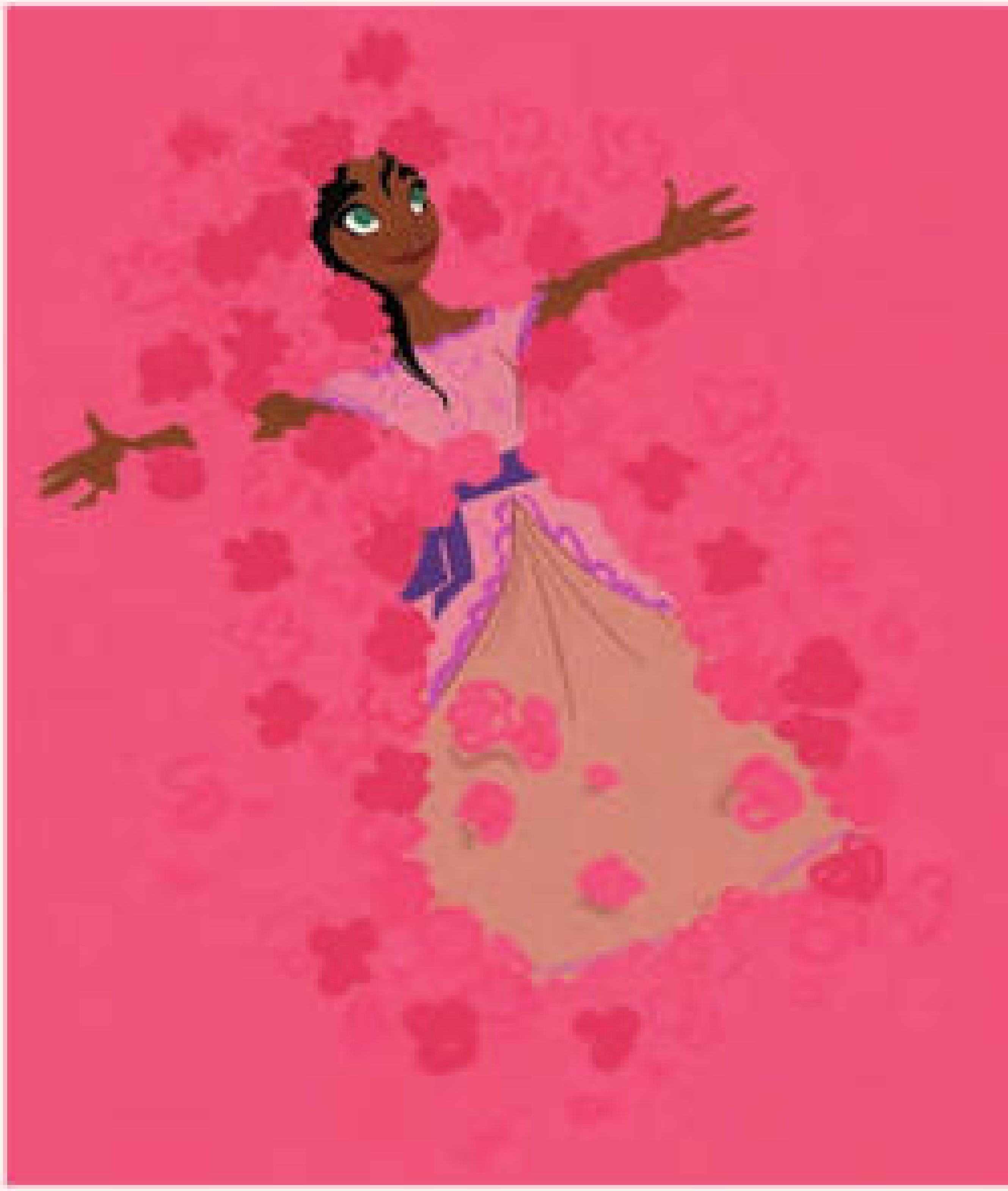

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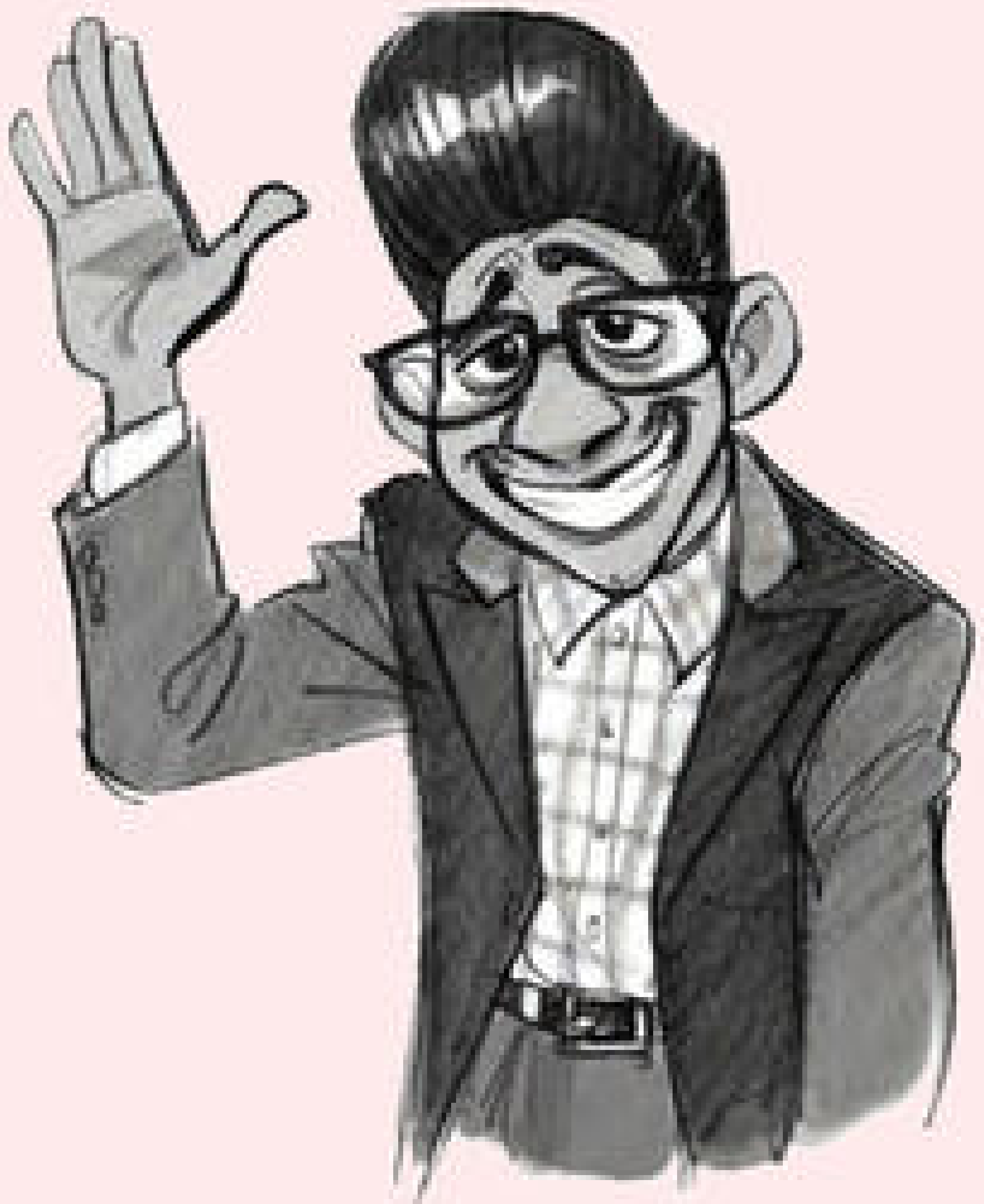
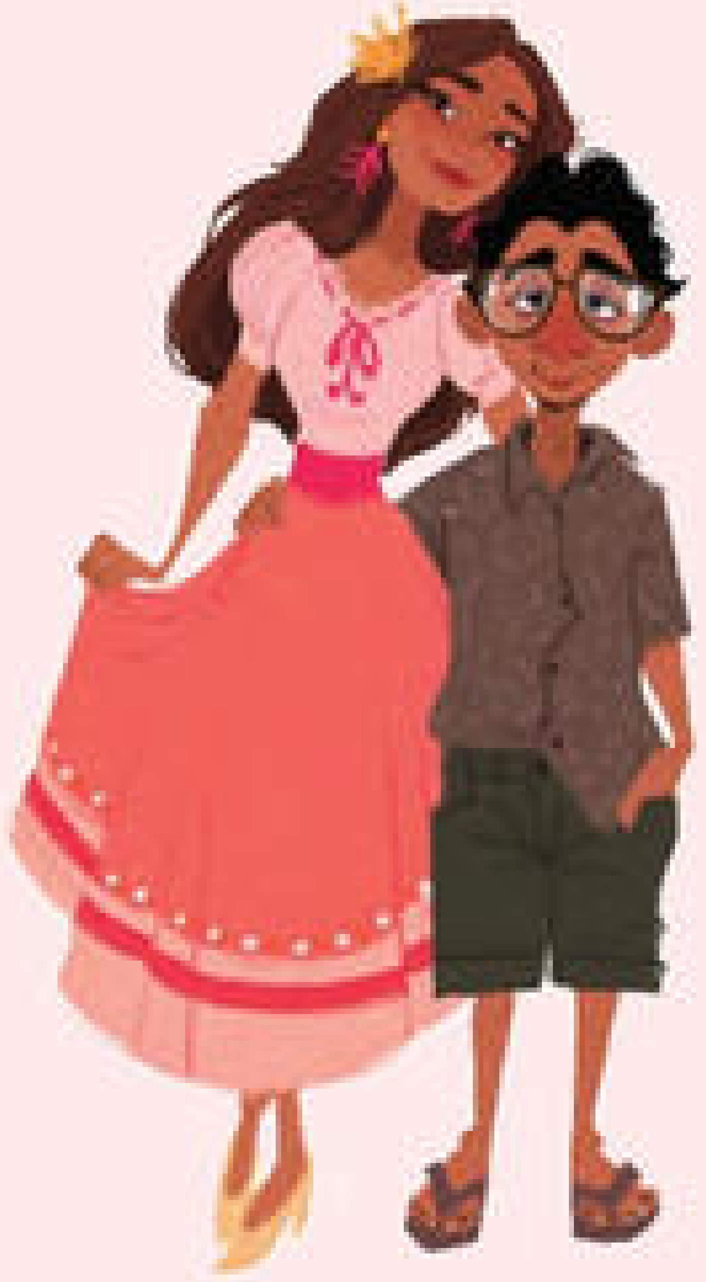
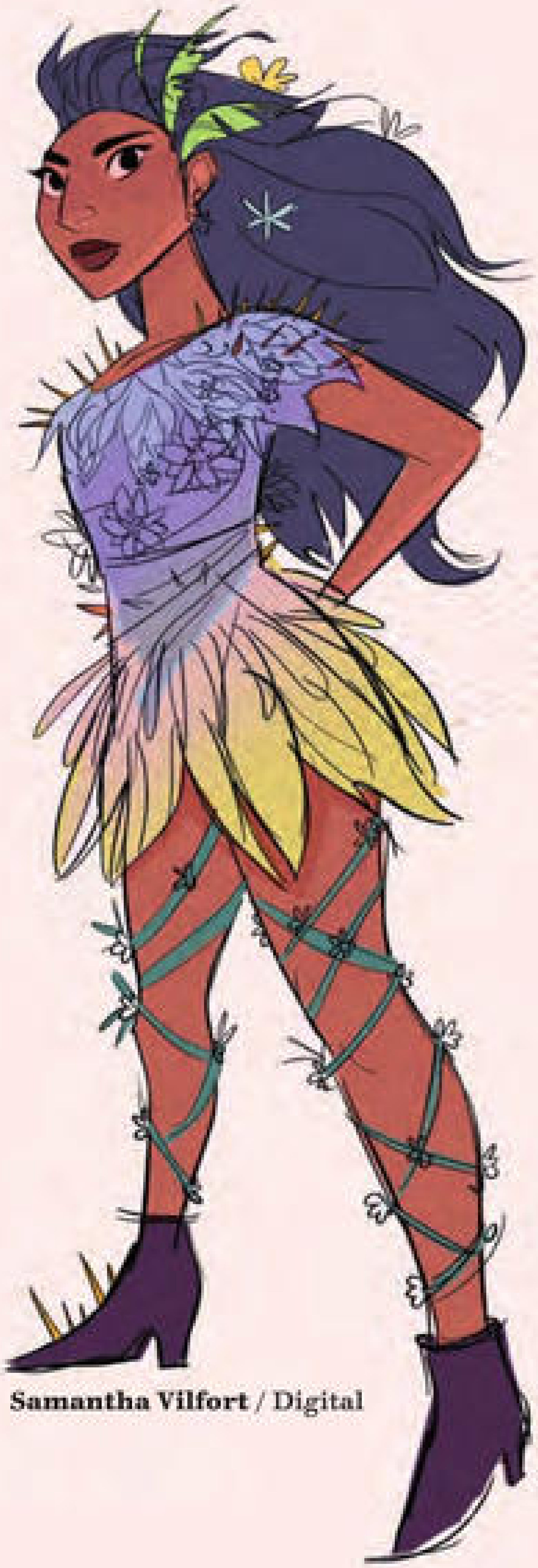


Jin Kim / Pencil, Digital



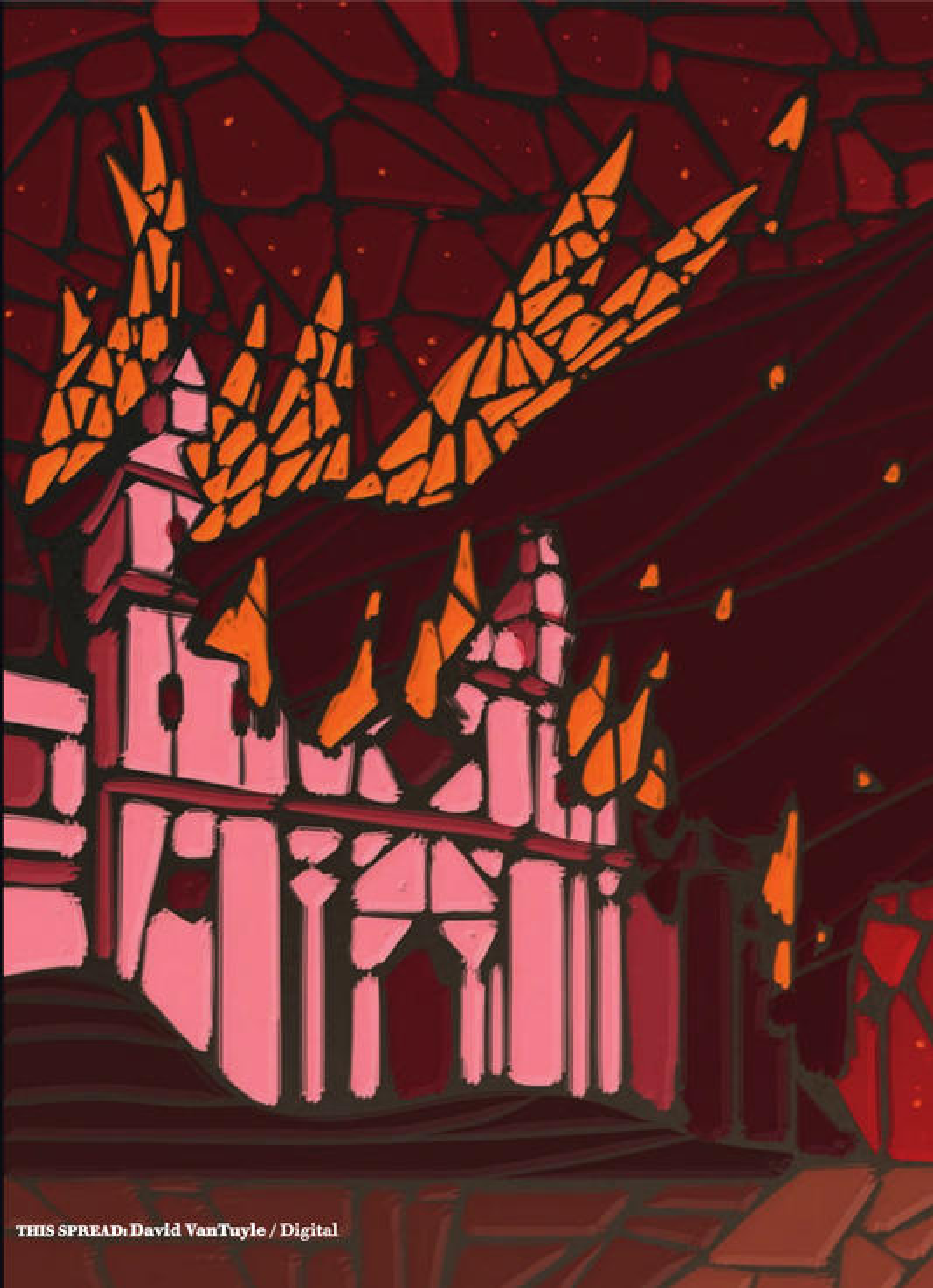
Meg Park / Digital



Samantha Vilfort / Digital

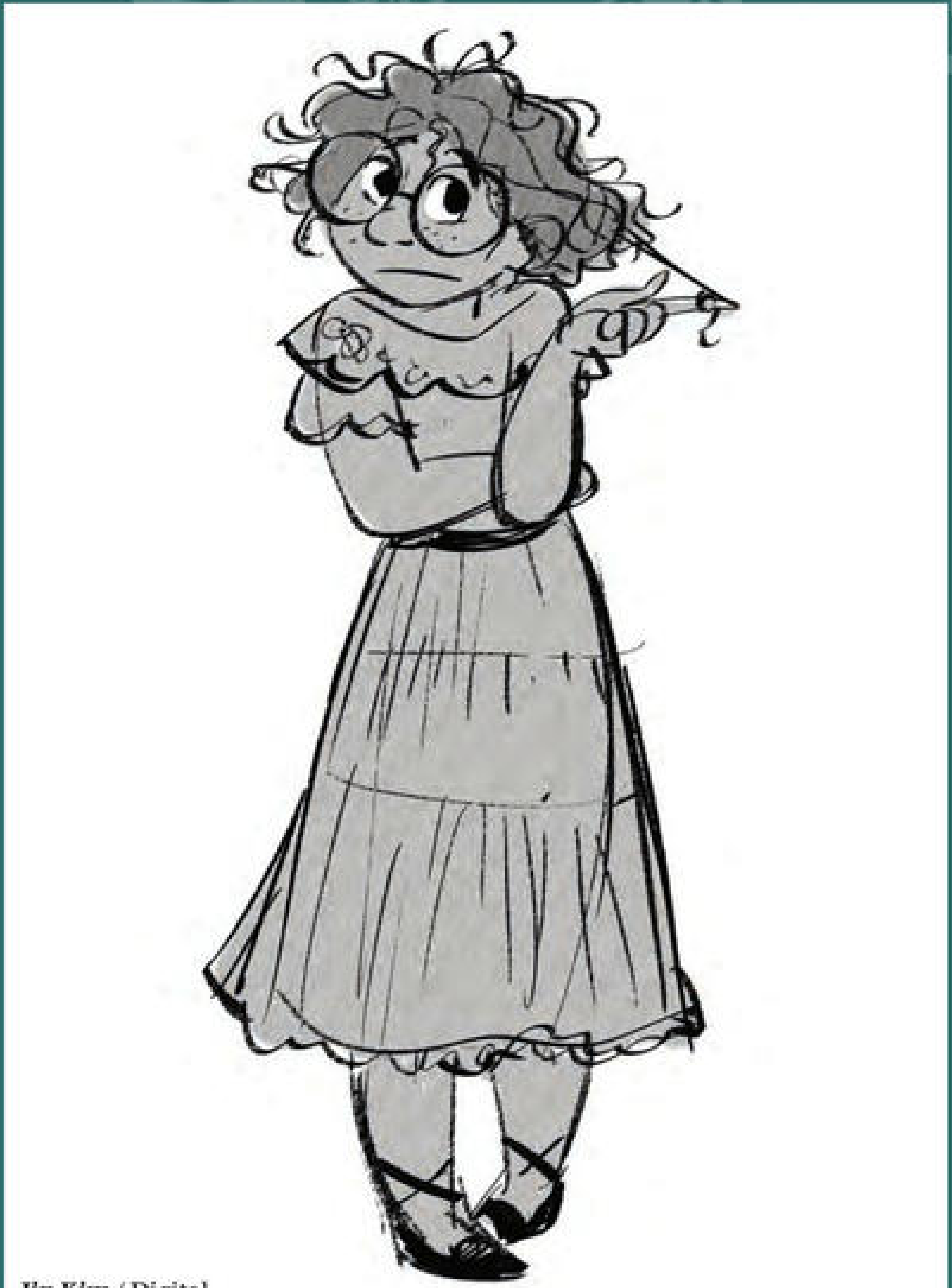
"In the end, Isabela's journey is not defined by a guy. She is her own woman, still finding herself. Samantha Vilfort created some beautiful early designs to show a more punk-rock version of who she originally was."
—Yvett Merino, Producer

THE NEW MIRACLE

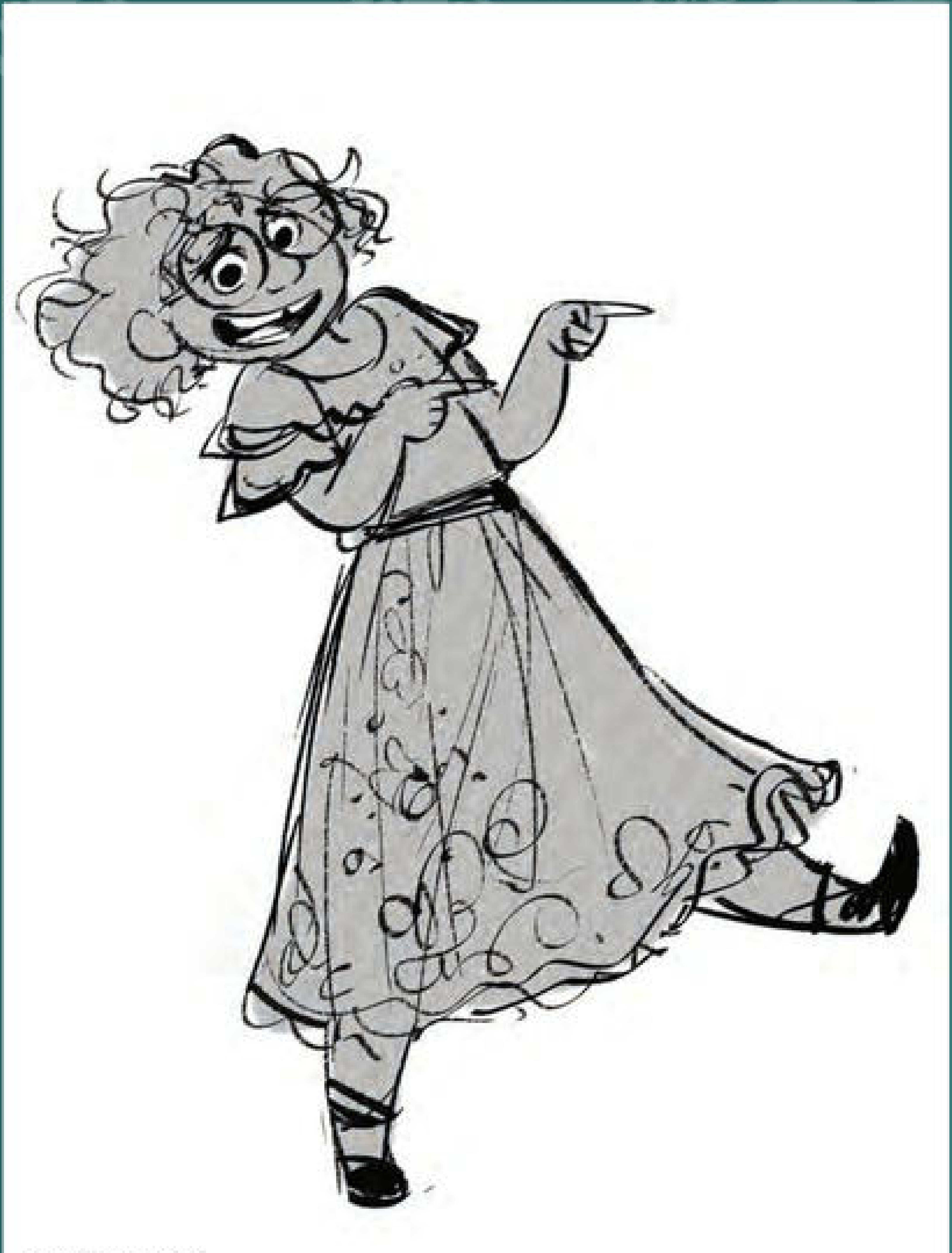


THIS SPREAD: **David VanTuyle** / Digital

The Metamorphosis of Mirabel

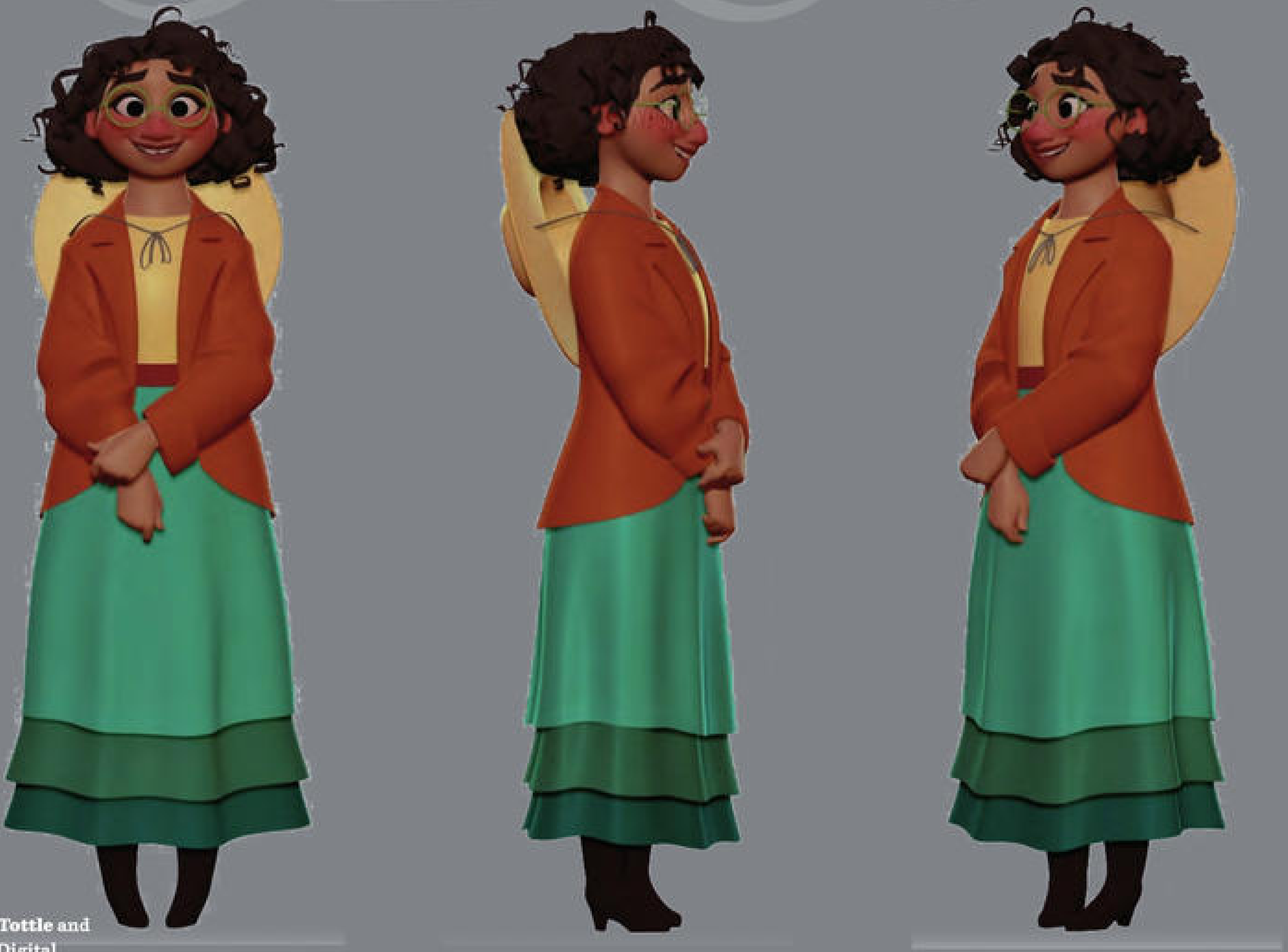


Jin Kim / Digital

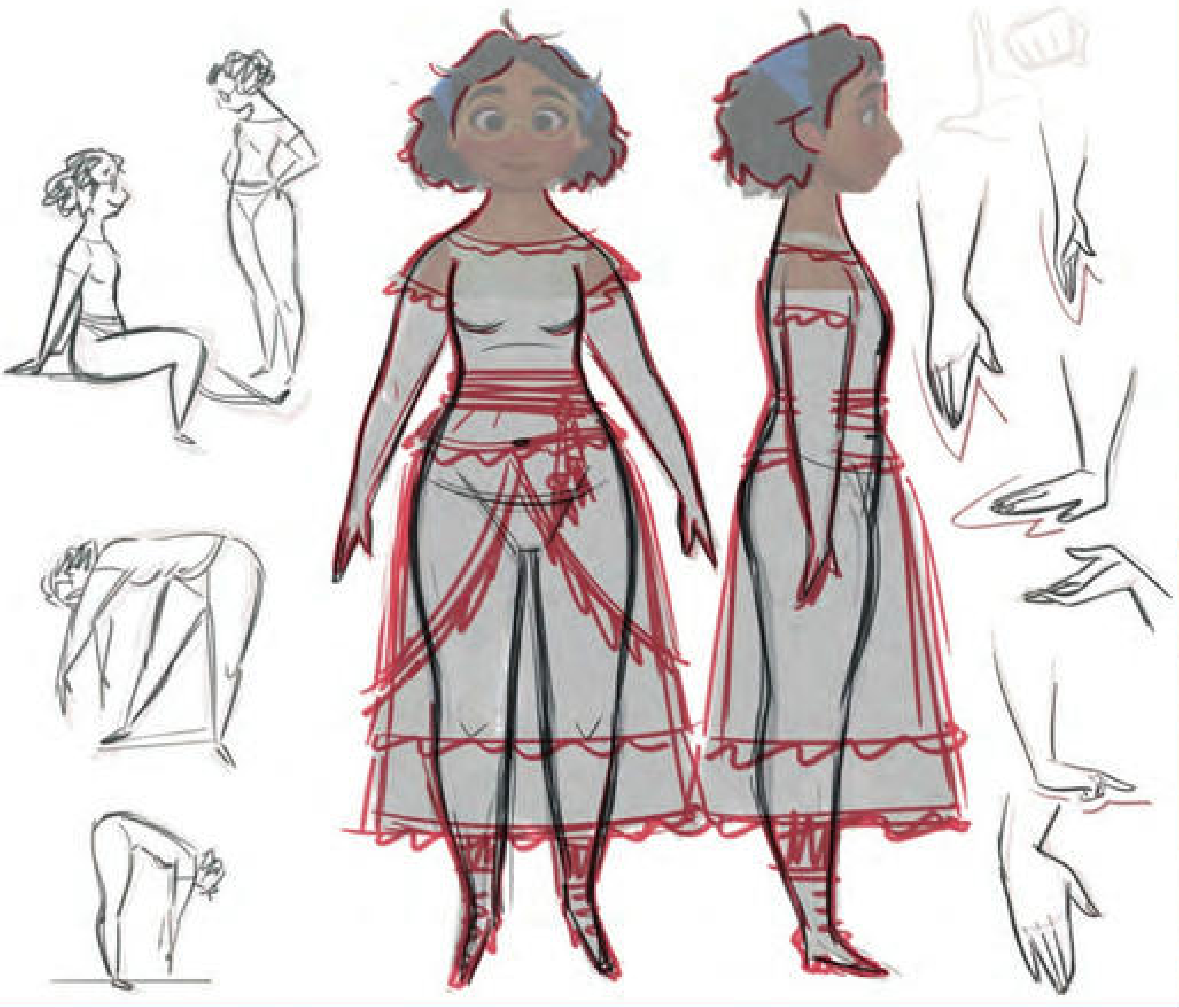


Jin Kim / Digital

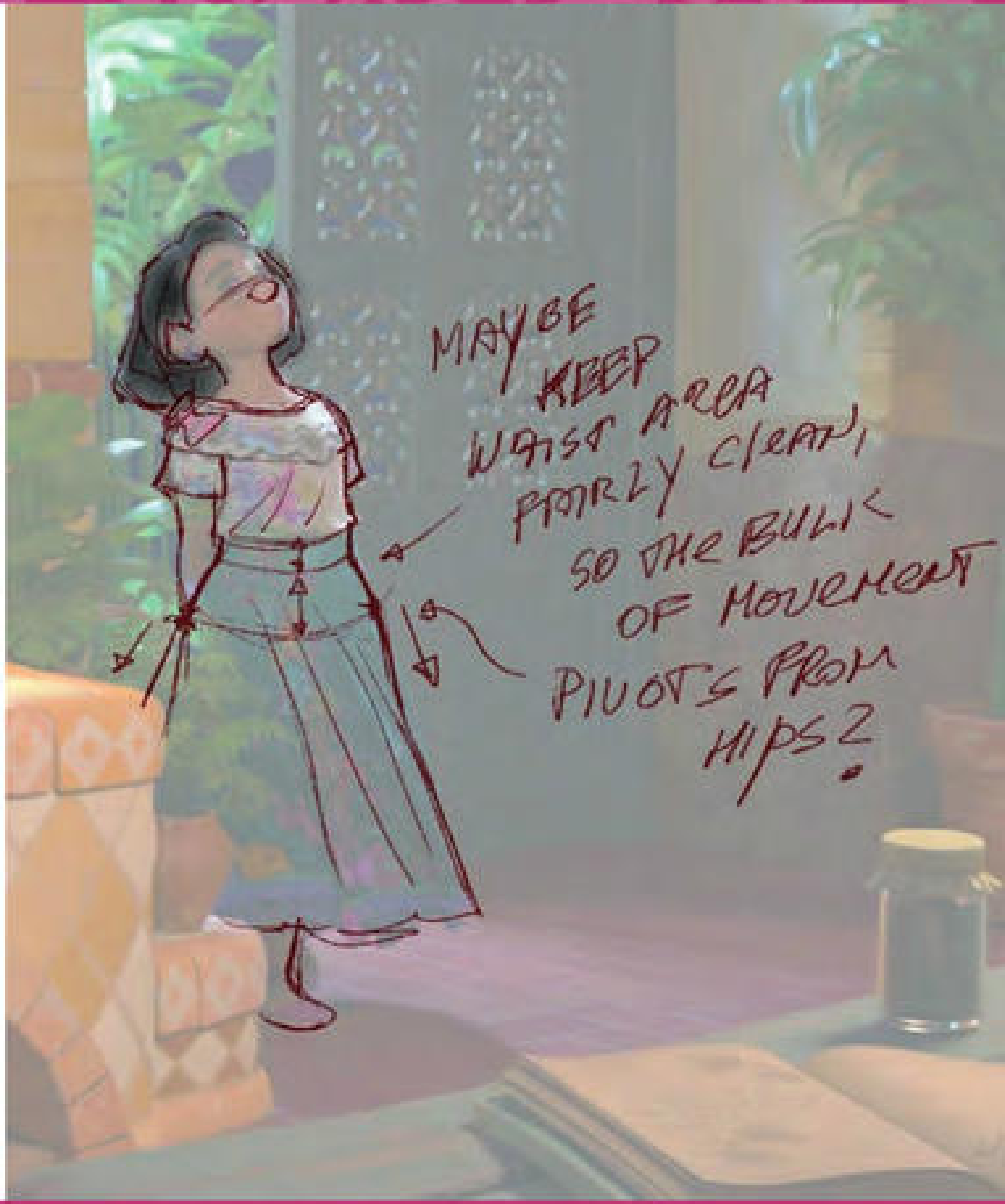
"Ryan Tottle and I worked on early versions of Mirabel with the images provided by Visual Development. In this version, you can see a simpler anatomy, when we were looking at more stylized versions of the character. She is also wearing an earlier version of the costume with an oversized coat, which we explored for a while." —Sergi Caballer, Character Model Supervisor



THIS PAGE: **Ryan Tottle** and **Sergi Caballer** / Digital



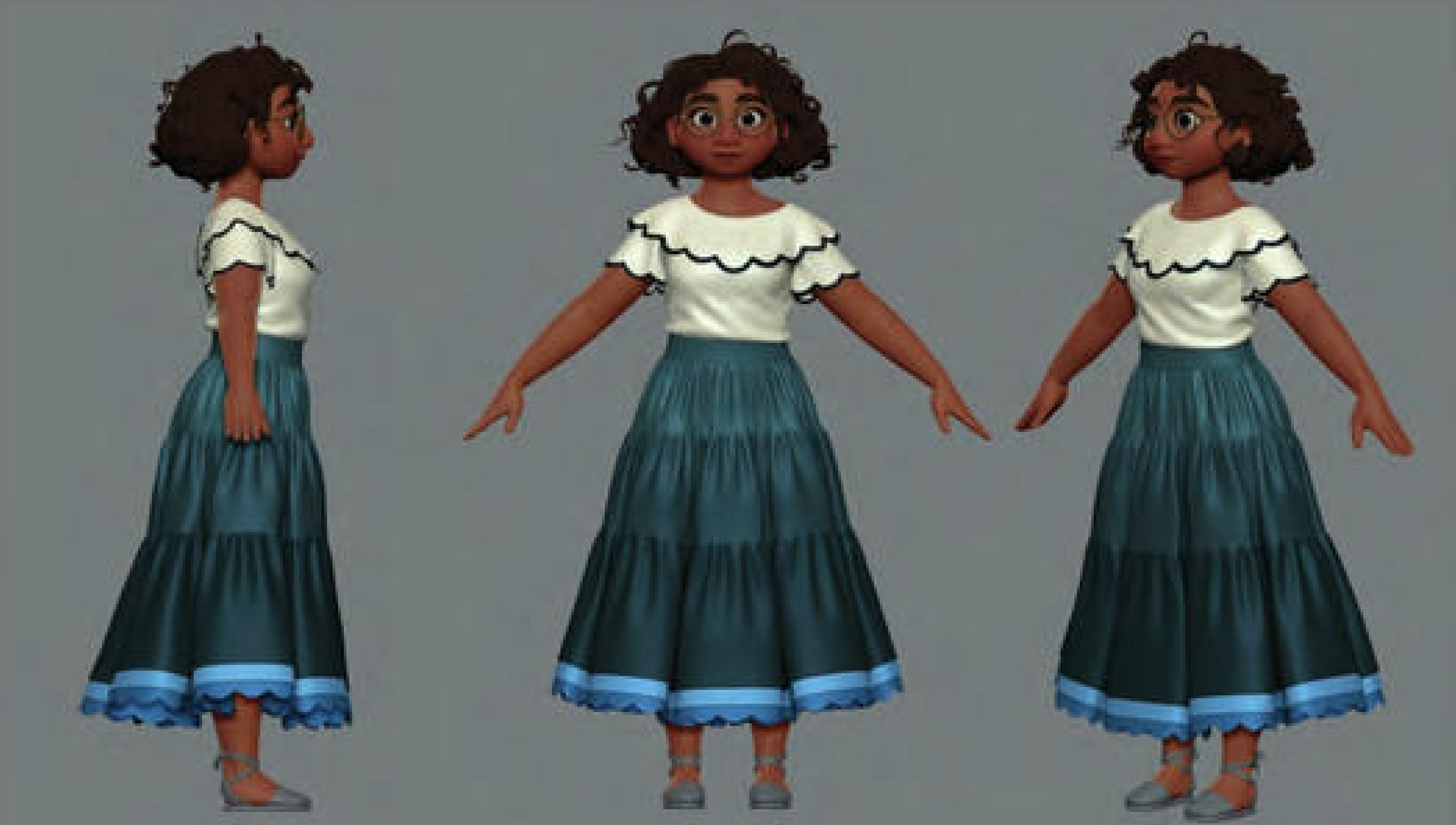
Bill Schwab and **Various Artists** / Digital


MAYBE
~~KEEP~~
WAIST AREA
FAIRLY CLEAN,
SO THE BULK
OF MOVEMENT
PIVOTS FROM
HIPS?

Alex Kuperschmidt and **Various Artists** / Digital

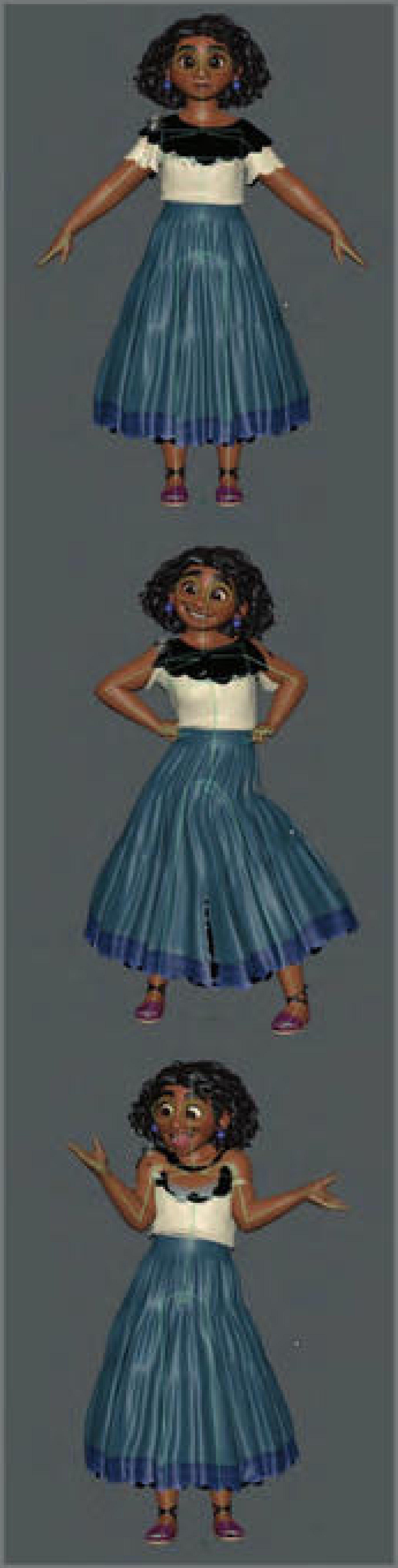
"We go back and forth in the process; no design work is really linear. After the modelers finished a first pass based on our Mirabel sketches, they gave us a work-in-progress model and we would do draw-overs to continue evolving the character, adding to the anatomy and design. So even though Visual Development designs the characters initially, modelers like Ryan and Sergi have a big hand in finding the overall look." —Bill Schwab, Art Director, Characters

"The work evolved, and we started to land on the right balance between stylization and naturalism through the creation of Abuela Alma's model. Then we did the same for Mirabel and evolved the design closer to human anatomy. A good place to see this more naturalistic change is in the necklines. By this point we had received the final design of her outfit, and we really accentuated the shape of the skirt to give it a sense of folkloric Colombian costumes."
—Sergi Caballer, Character Model Supervisor



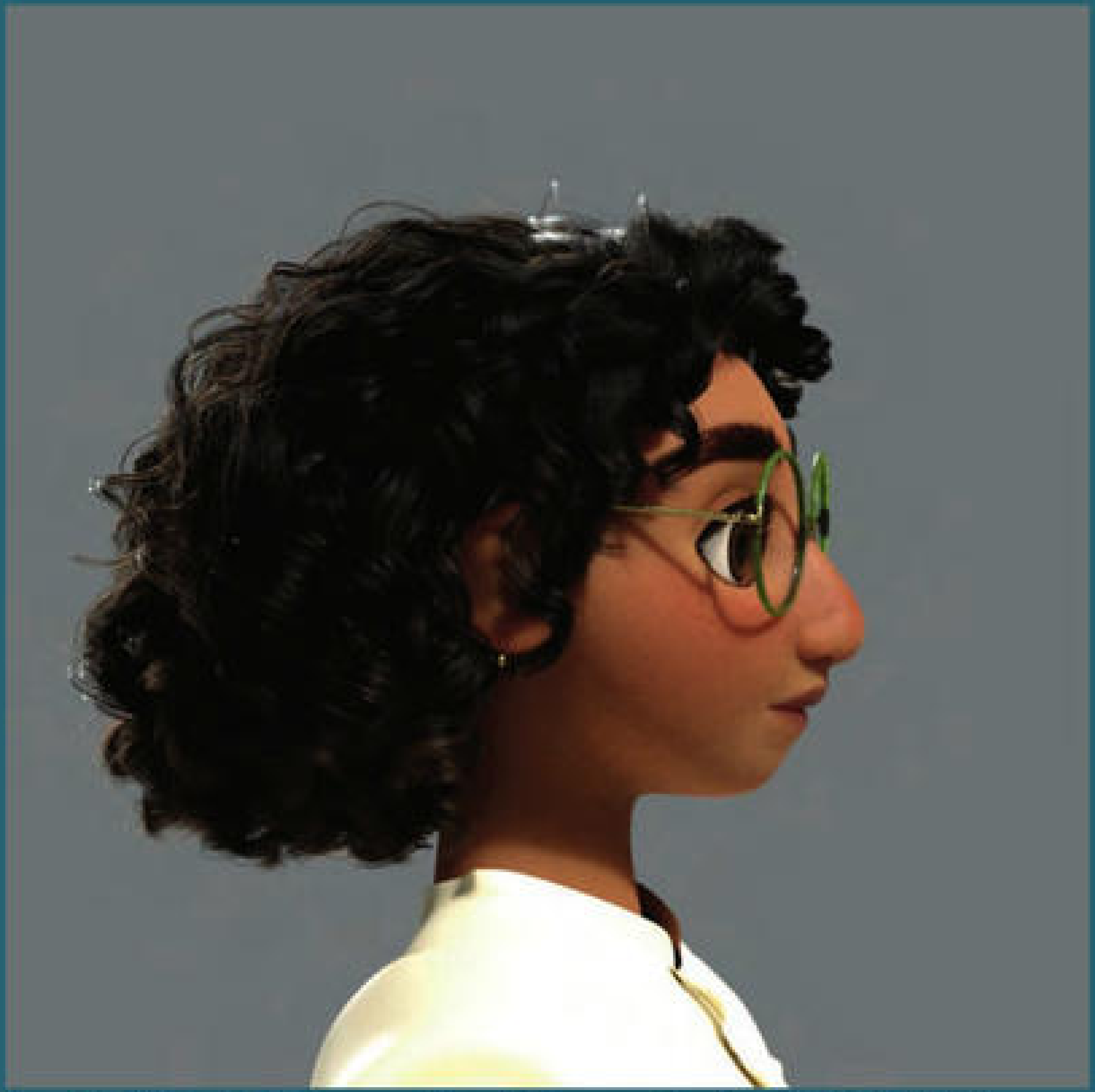
Sergi Caballer / Digital

"Rigging is putting a skeleton in a character and providing controls for the animators; it's like creating an armature for a puppet. For *Encanto*, we were able to add more facial and eyelash rigs, which really helped elevate a character like Mirabel who is so expressive."
—Jennifer Downs, Character Technical Director

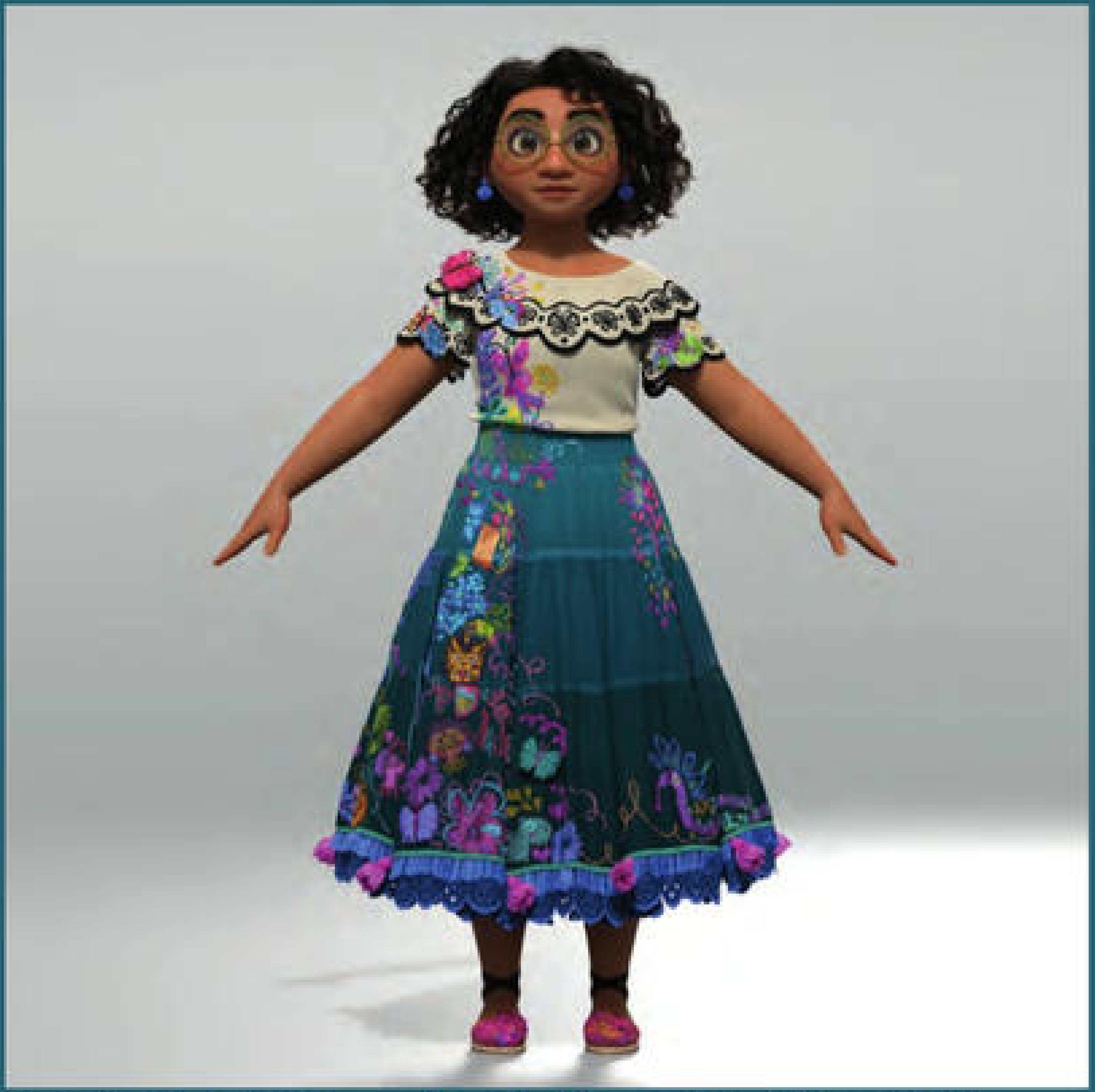


Nicklas Puetz, Jennifer Downs, and **Various Artists** / Digital

"For the hair, Xinmin Zhao (Character Technical Director) and I went around the whole studio to find real-life references, to find the right type of curl that she has. Charise's curls were an inspiration. I don't know if she knows that! I also partnered with Mary Twohig, who was in charge of cloth simulation for such a challenging costume. " —Jose Luis "Weecho" Velasquez, Character Look Development Artist



Jose Luis "Weecho" Velasquez, Xinmin Zhao, and **Various Artists** / Digital



Jose Luis "Weecho" Velasquez, Mary Twohig, and **Various Artists** / Digital

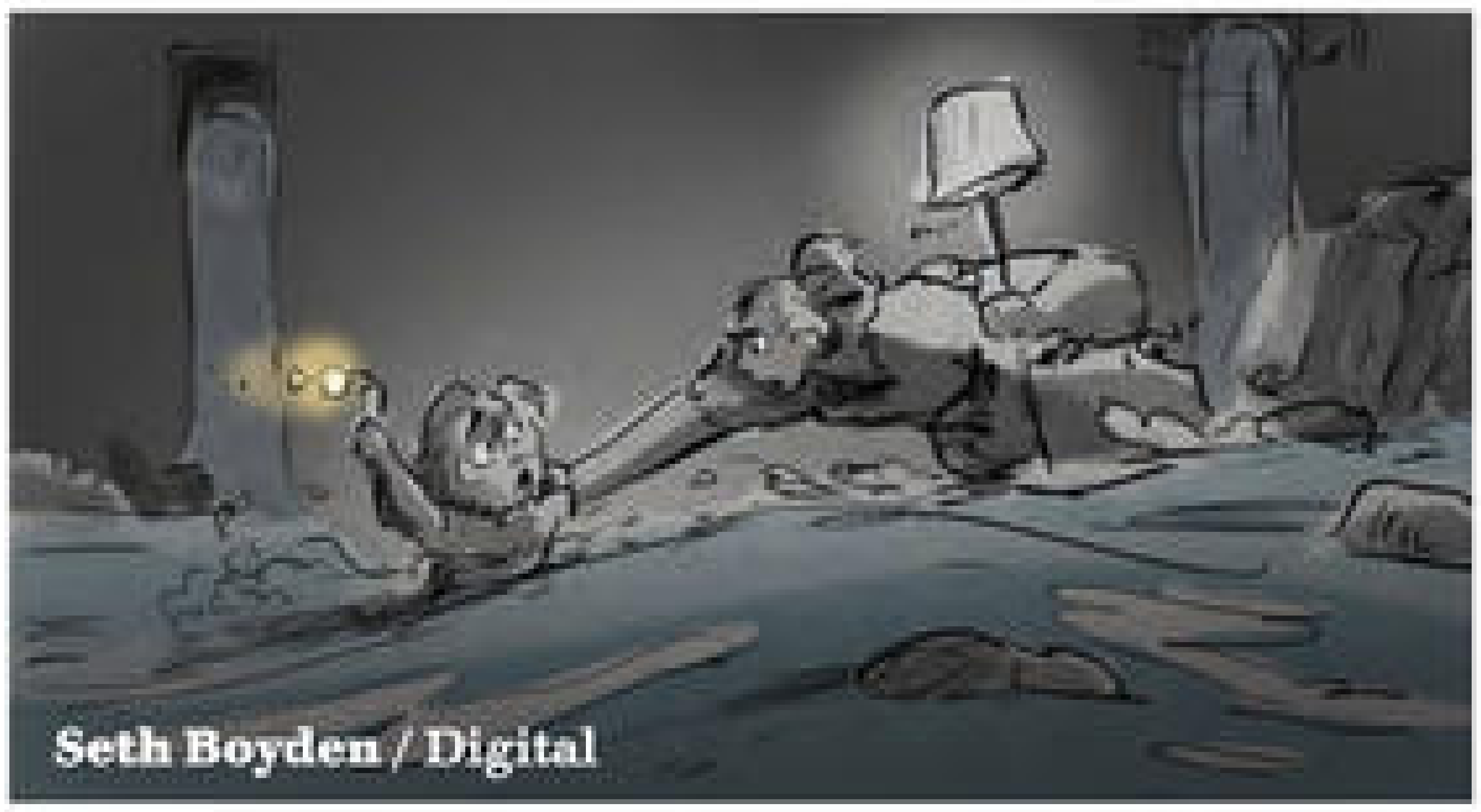
"The Look Development Department takes what Modeling does and adds textures and materials. For Mirabel, I virtually stitched all the embroidery by hand, something I had never done before and had to learn. We studied many different types of yarn and how a creative teenage girl would do this."
—Jose Luis "Weecho" Velasquez, Character Look Development Artist

Various Artists / Digital

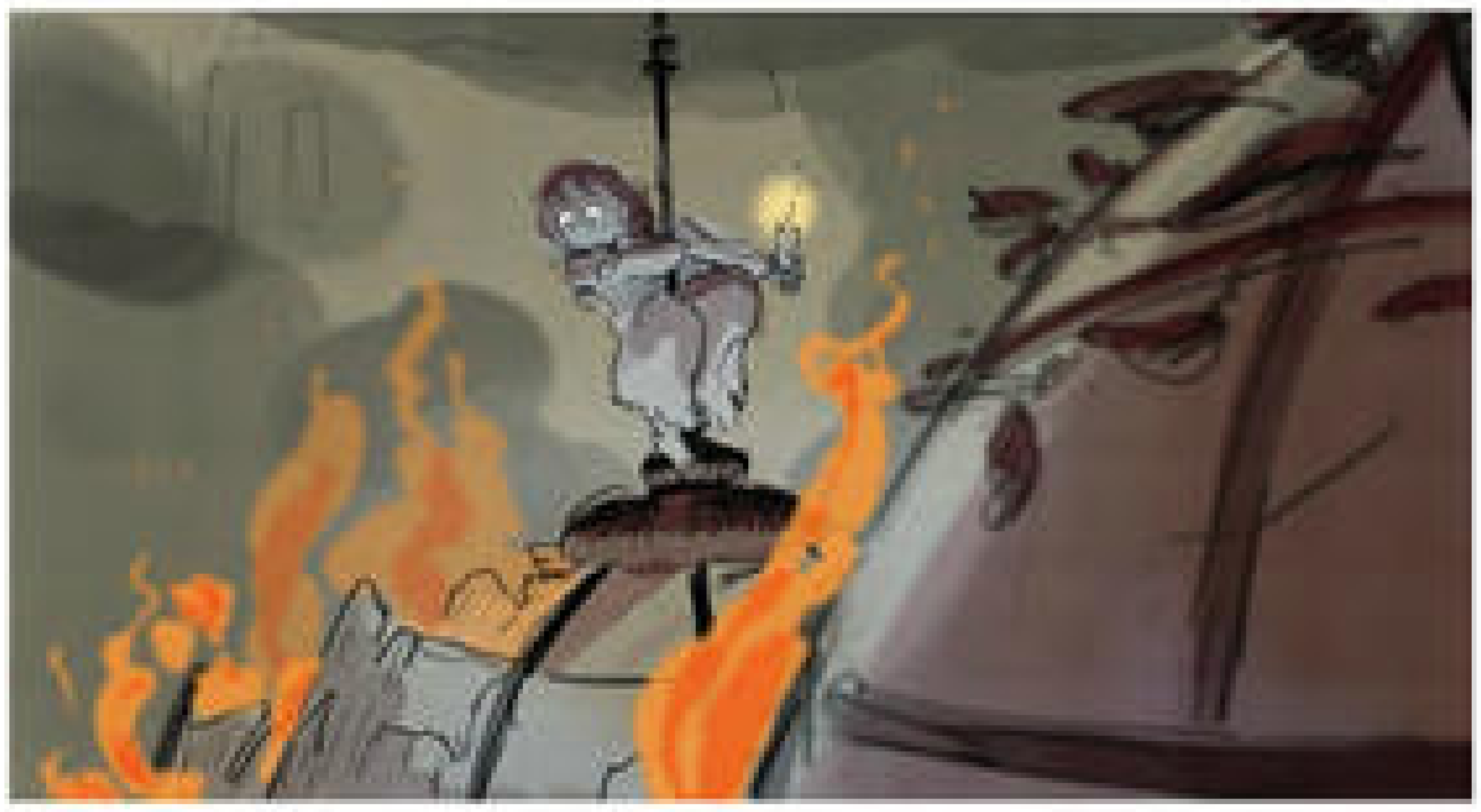
"In animation, our primary focus is to build character performances that connect with the audience emotionally. Understanding what a character is feeling, and why they feel that way, is our guiding principle. Stephanie Beatriz provided nuance and depth as the voice of Mirabel, and we studied her characteristics and mannerisms in order to make Mirabel as unique as possible. We have also been fortunate to have a wide variety of Colombian artists and experts to help inform and create believable performances that will hopefully represent, and resonate with, the people of Colombia. The artists marry all this knowledge and research with their personal experiences and feelings to bring Mirabel to life on the screen."
—Kelly McClanahan, Animation Supervisor

Various Artists / Digital

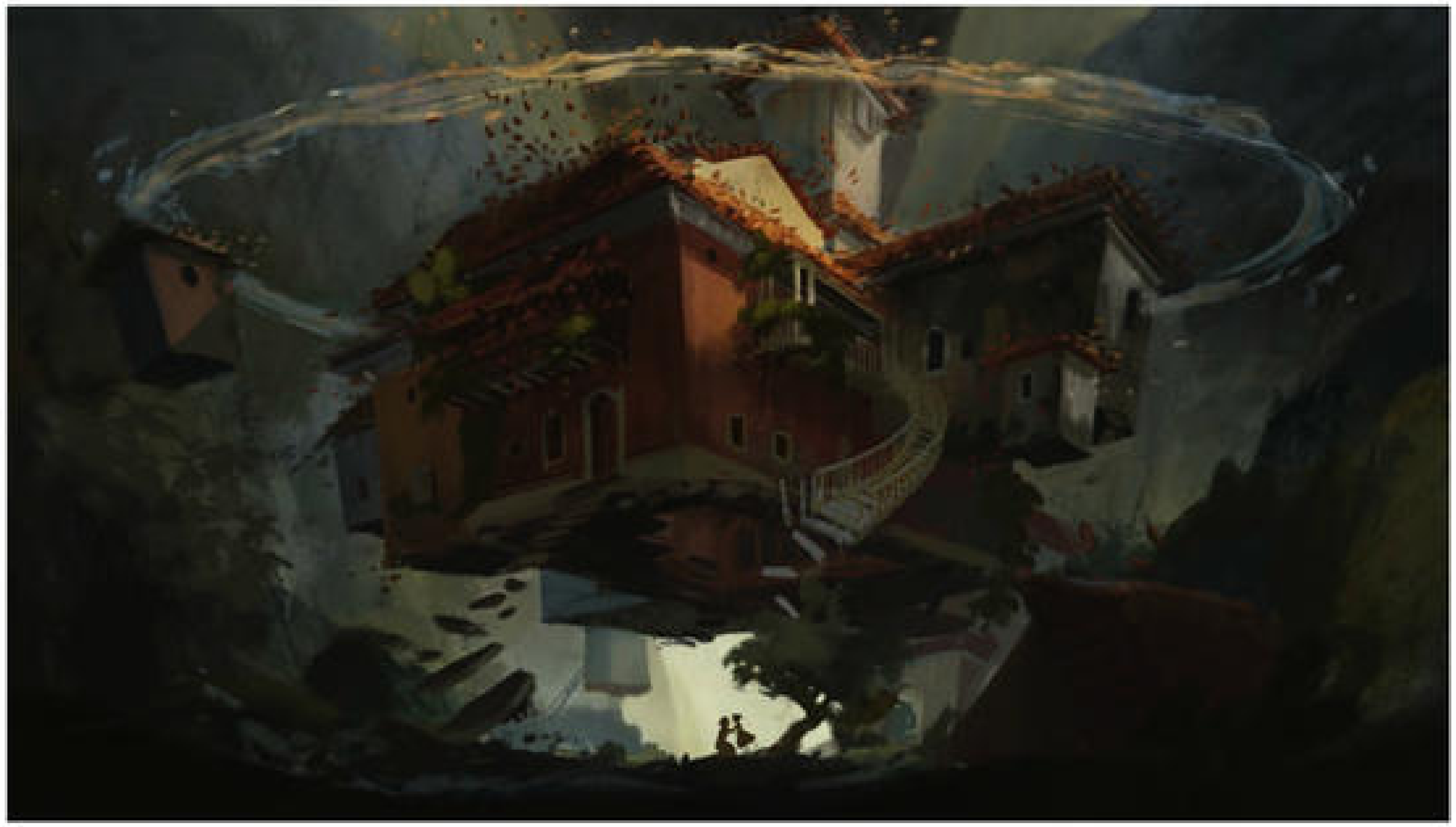
The Fall of Casita



Seth Boyden / Digital

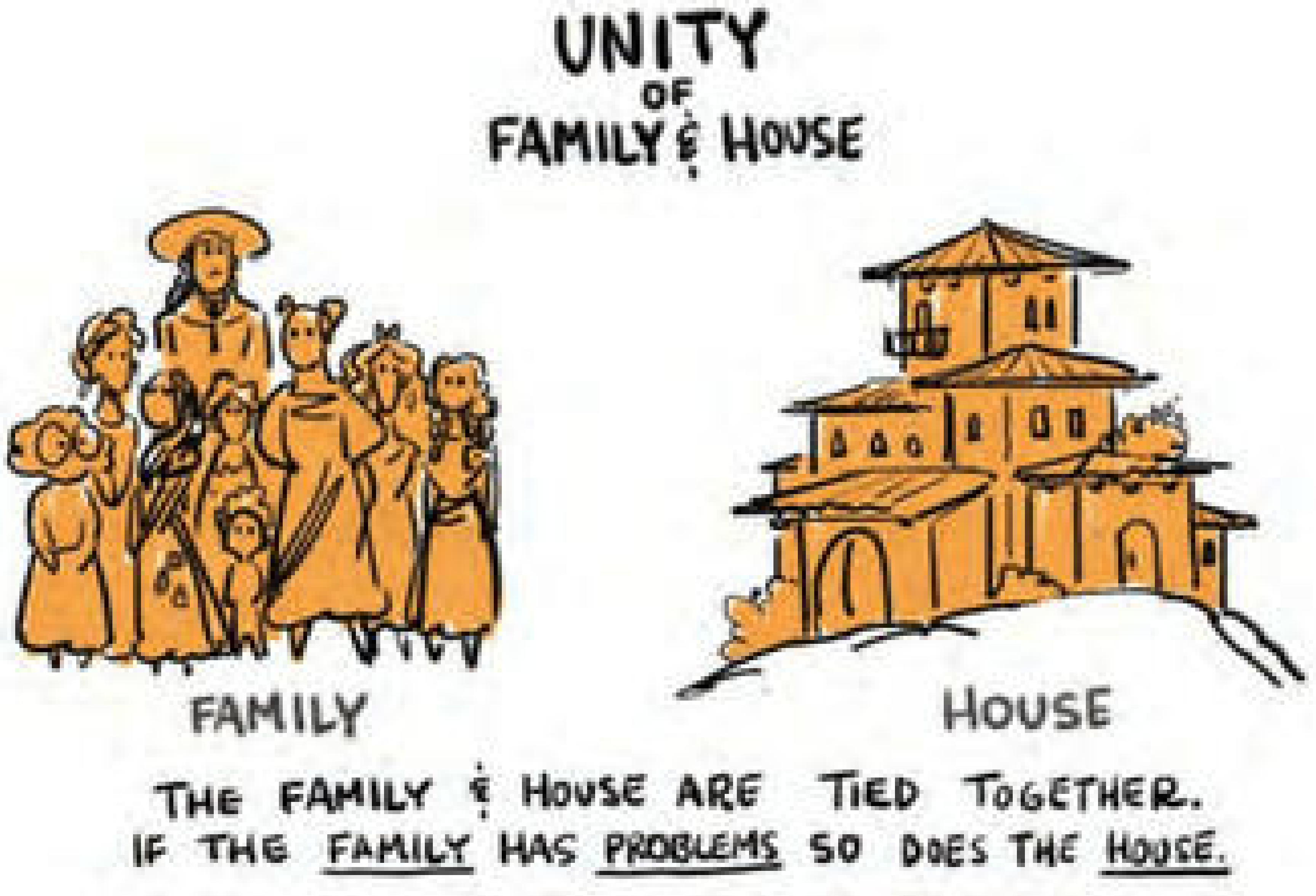


Seth Boyden / Digital

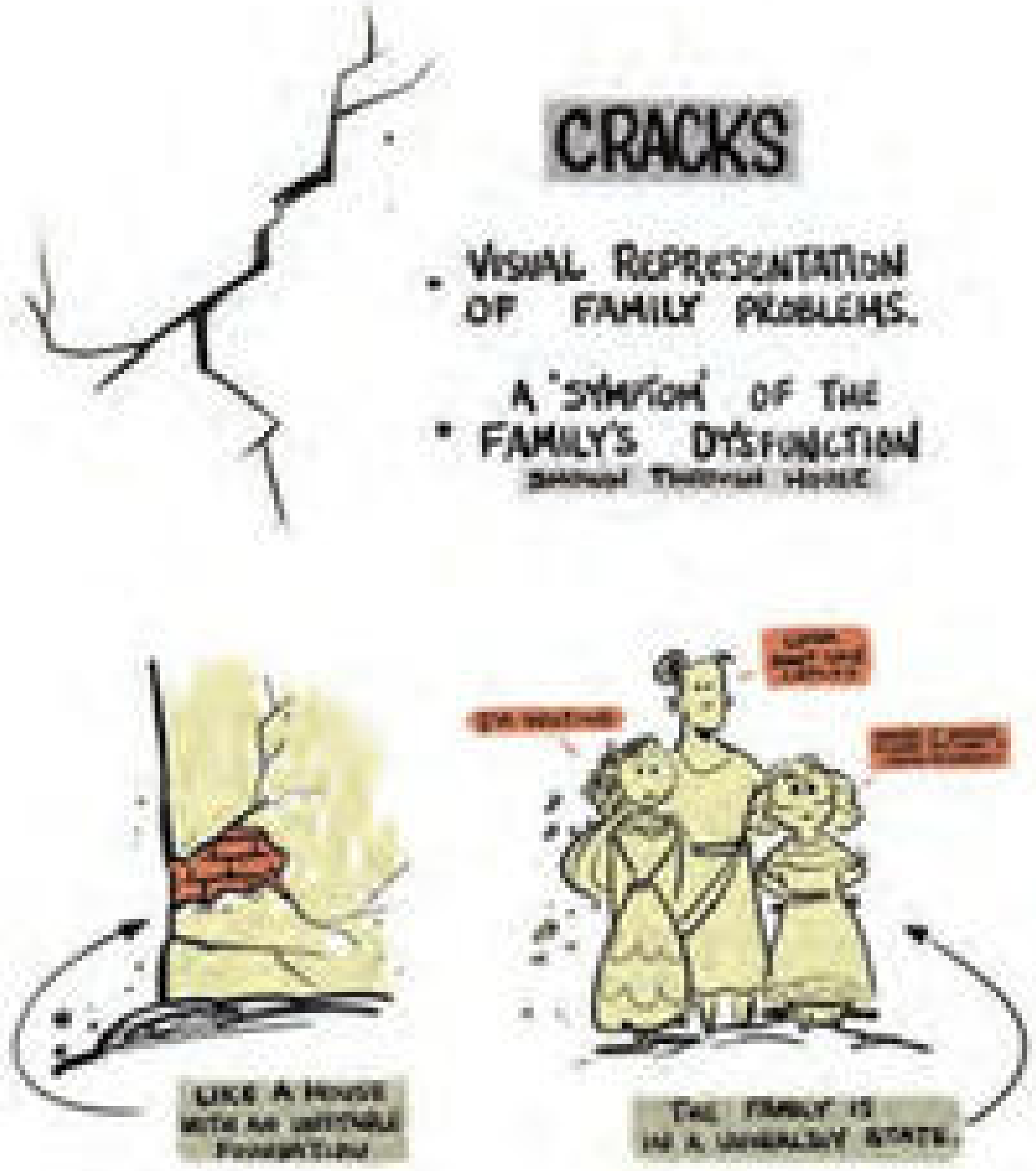


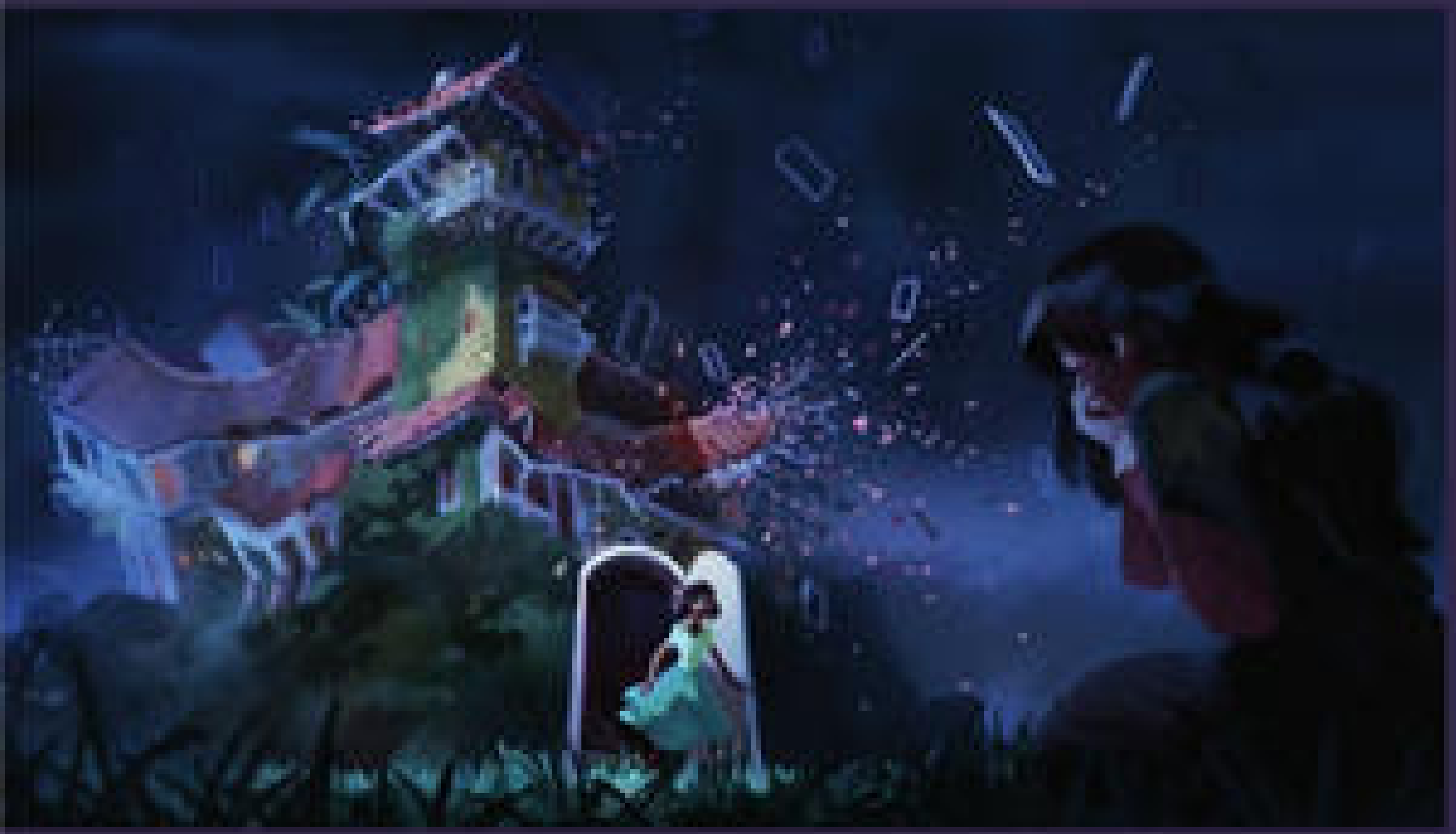
Camille Andre / Digital

> “The family strikes a balance of what they think works for them, and when Mirabel starts rocking the boat and showing cracks in that balance, everyone tells her to stop. However, sometimes you have to destroy the boat in order to build a new one that can fit everyone, rather than excluding the people that don’t fit.”
>
> —Nancy Kruse, Head of Story

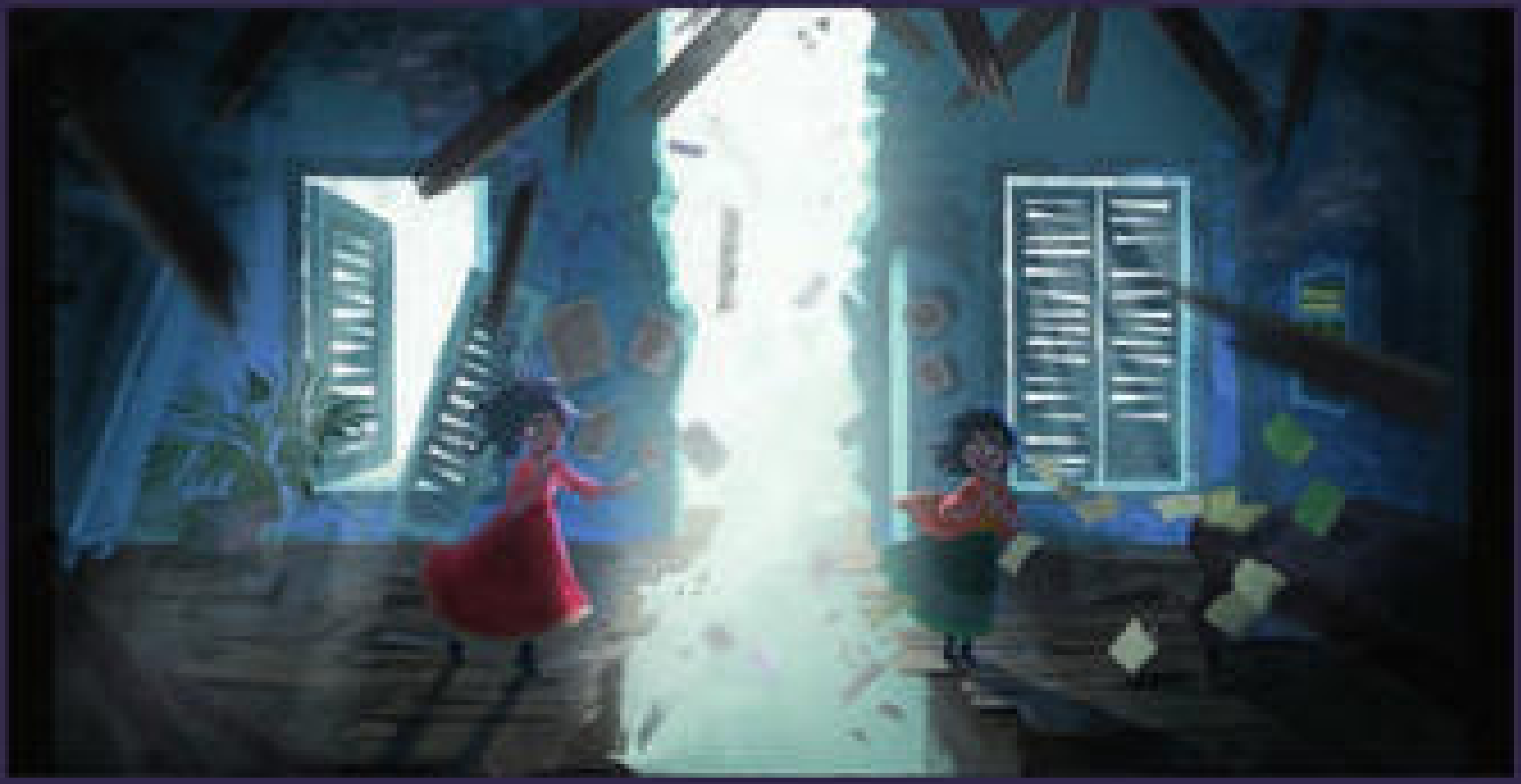

UNITY OF FAMILY & HOUSE
FAMILY
HOUSE
THE FAMILY & HOUSE ARE TIED TOGETHER.
IF THE FAMILY HAS PROBLEMS SO DOES THE HOUSE.

Jason Hand / Digital

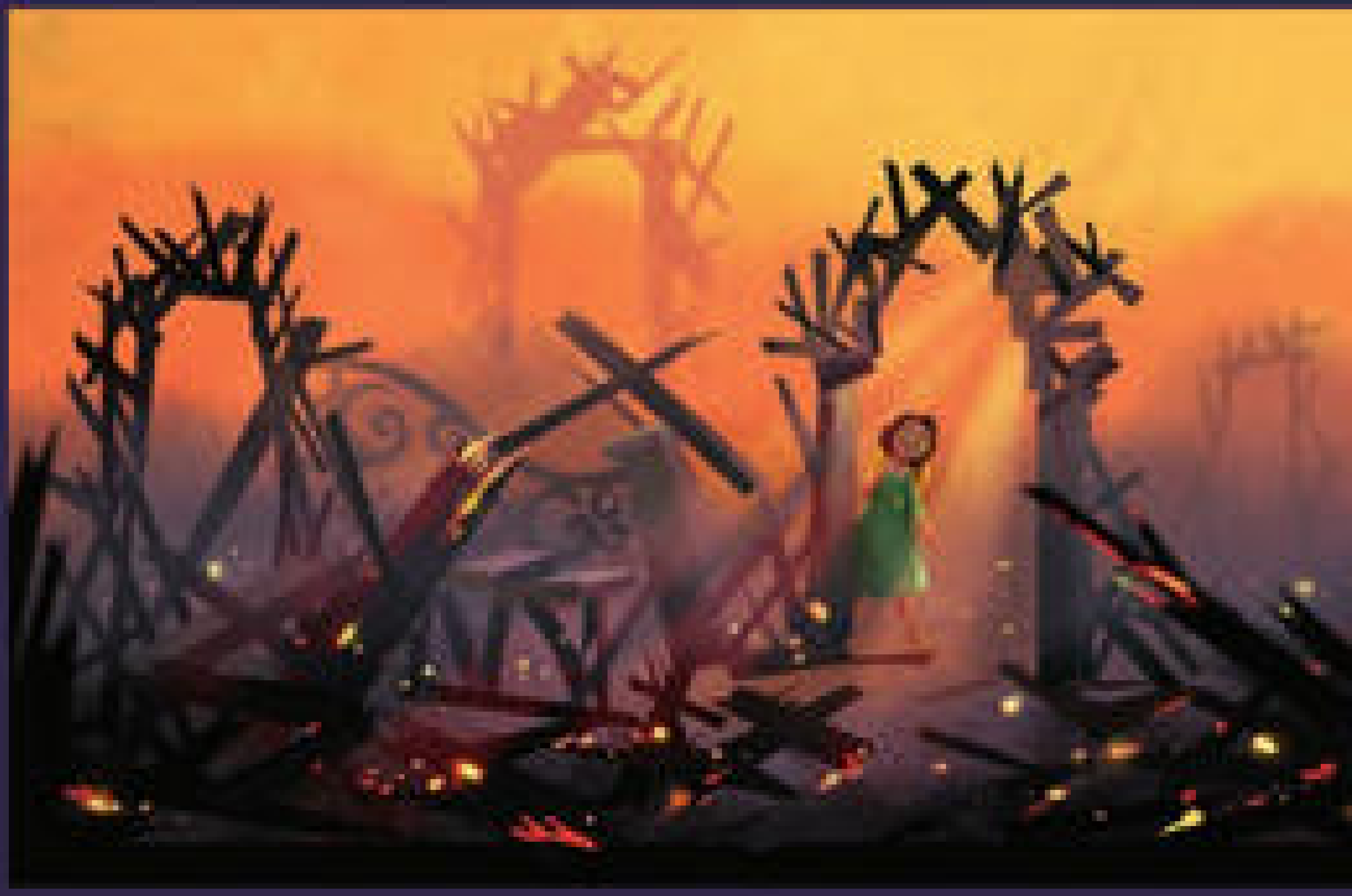

CRACKS
• VISUAL REPRESENTATION OF FAMILY PROBLEMS.
• A 'SYMPTOM' OF THE FAMILY'S DYSFUNCTION SHOWN THROUGH HOUSE
LIKE A HOUSE WITH AN UNSTABLE FOUNDATION
THE FAMILY IS IN A UNHEALTHY STATE.



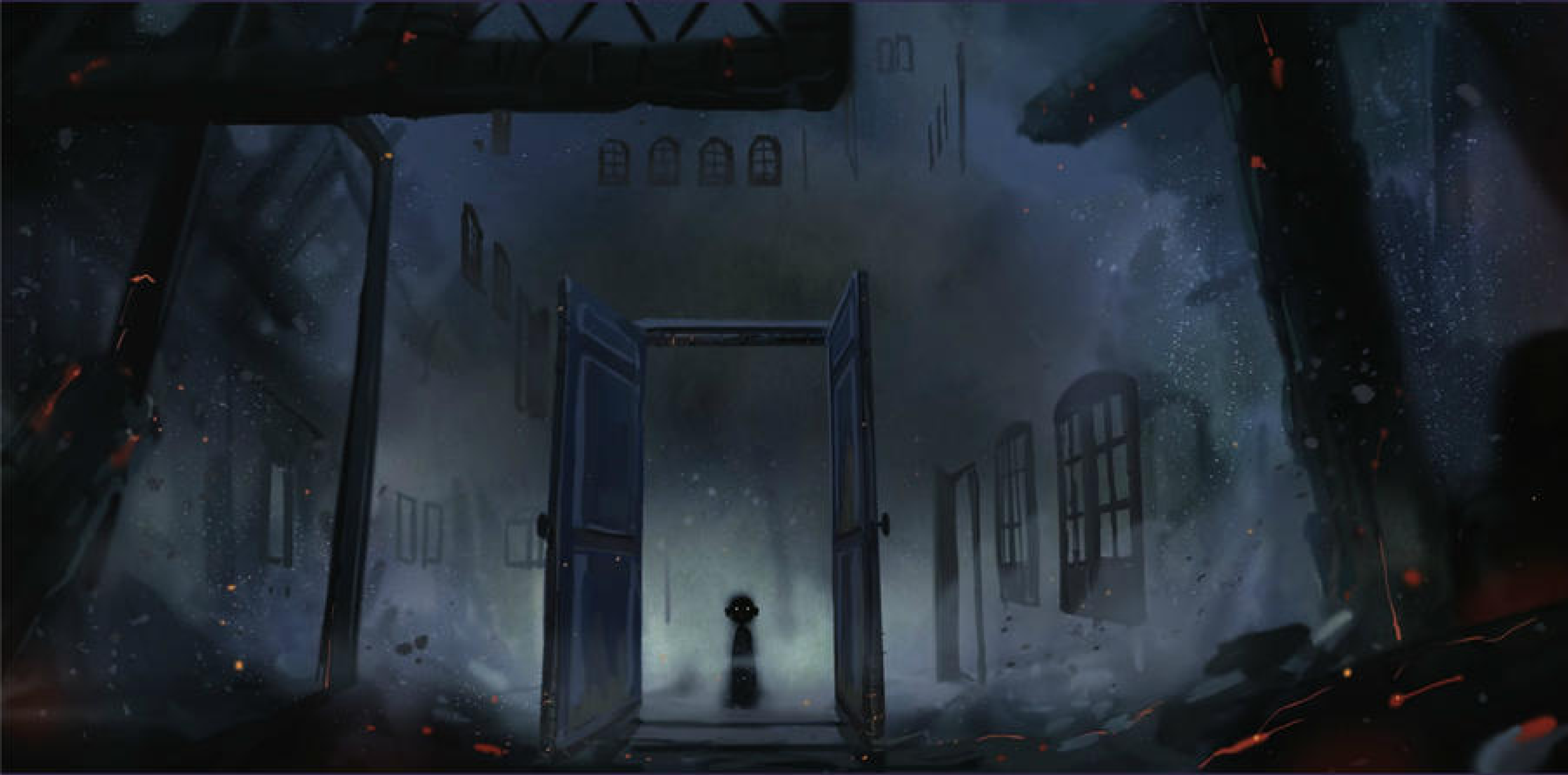
Camille Andre / Digital



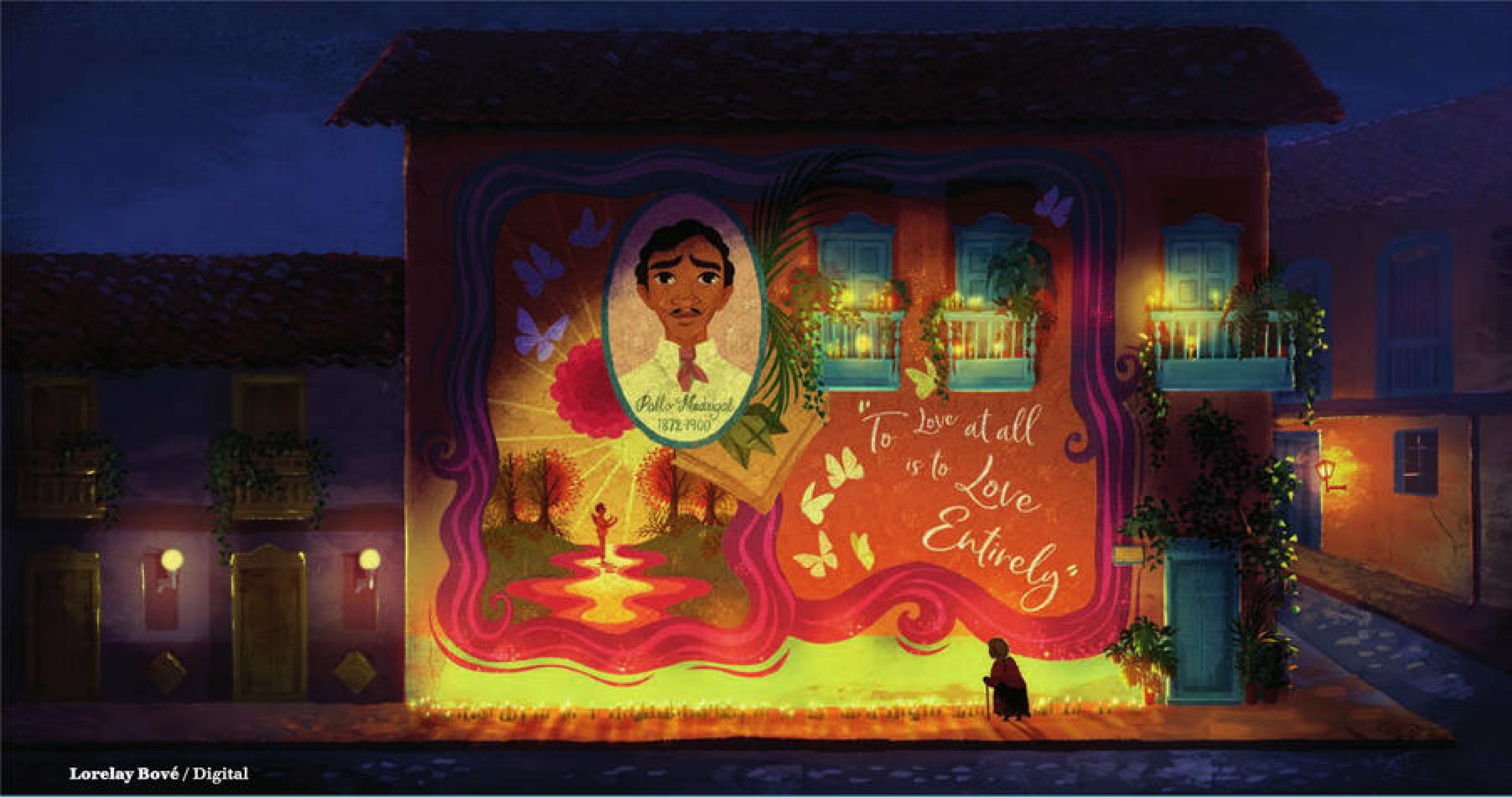
Lorelay Bové / Digital



Lorelay Bové / Digital



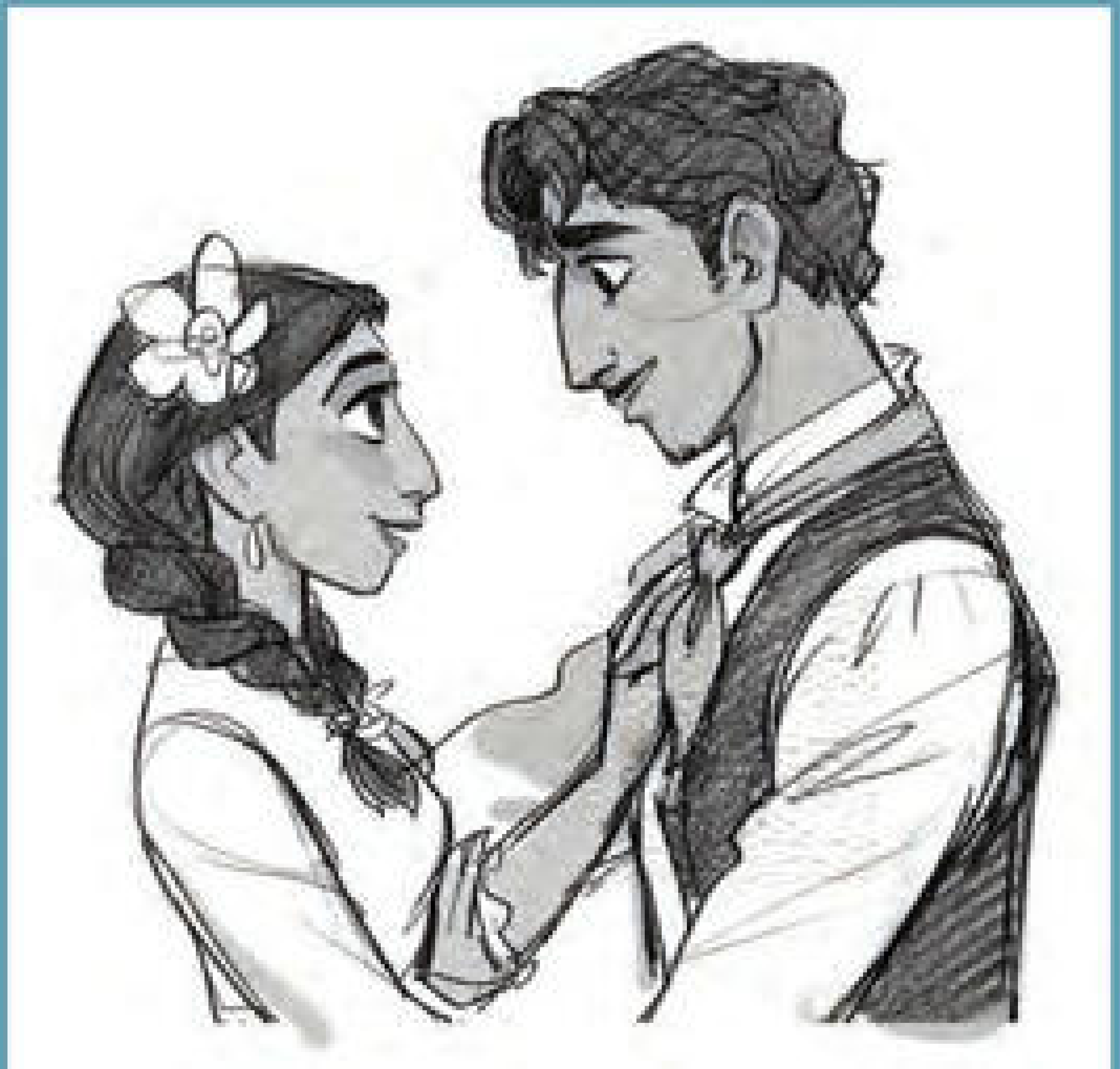
Camille Andre / Digital


Pedro Madrigal
1872-1900
"To Love at all is to Love Entirely."

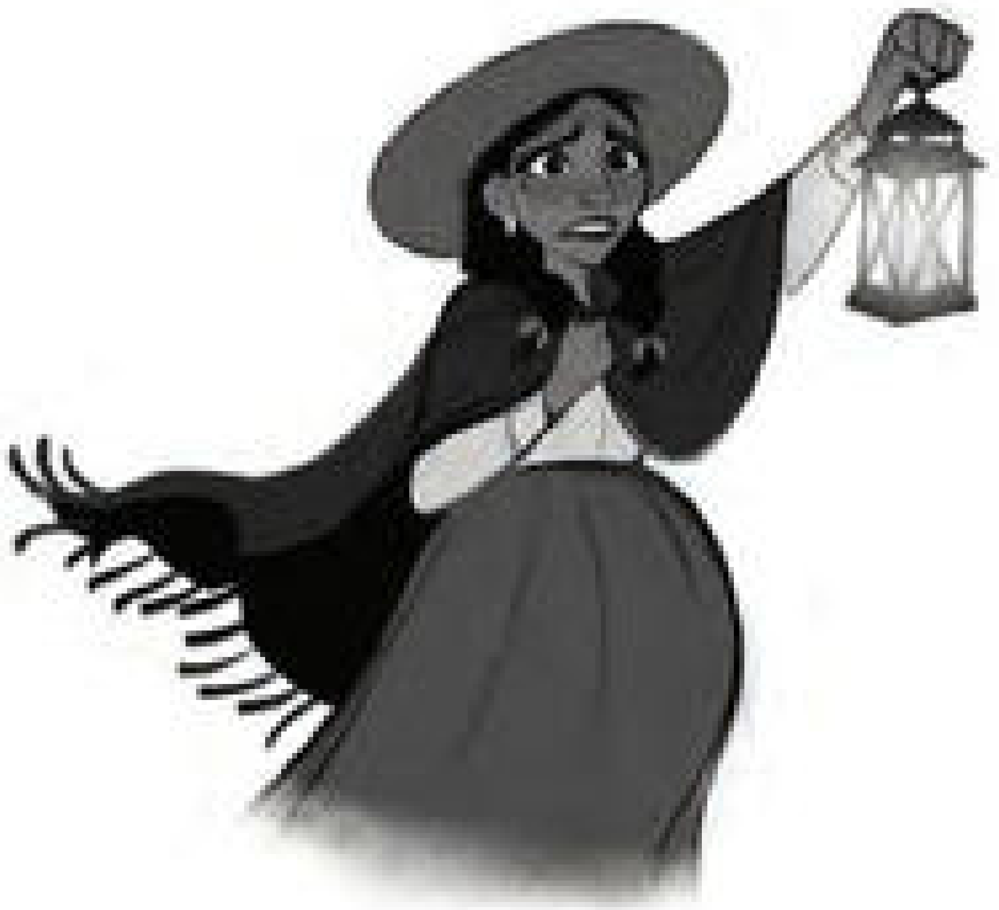
Lorelay Bové / Digital

Alma y Pedro

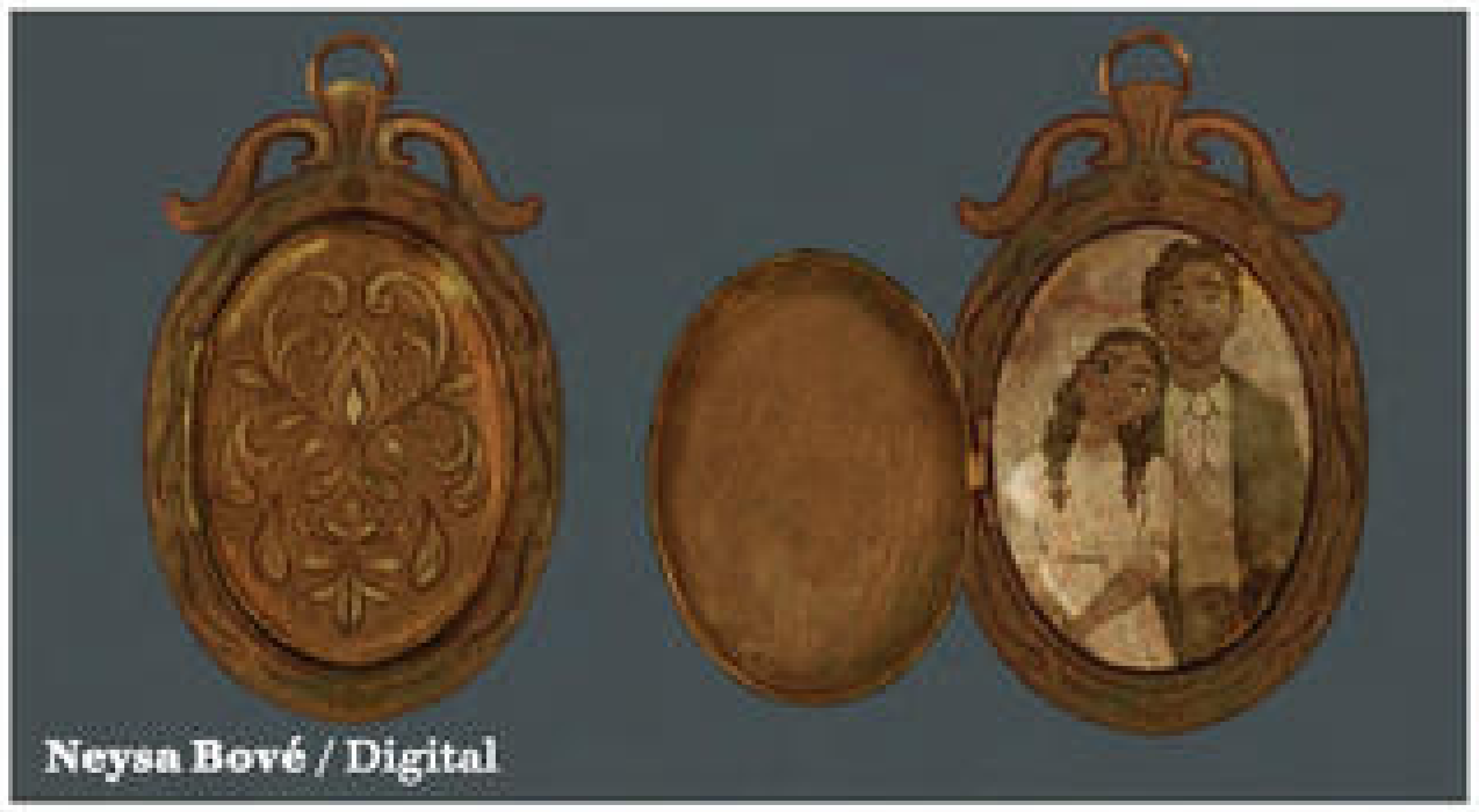
"In the younger version of Alma, we really explored the softer, more motherly part of her, before she became an iron-fisted lady through tragedy."
—Meg Park, Visual Development Artist



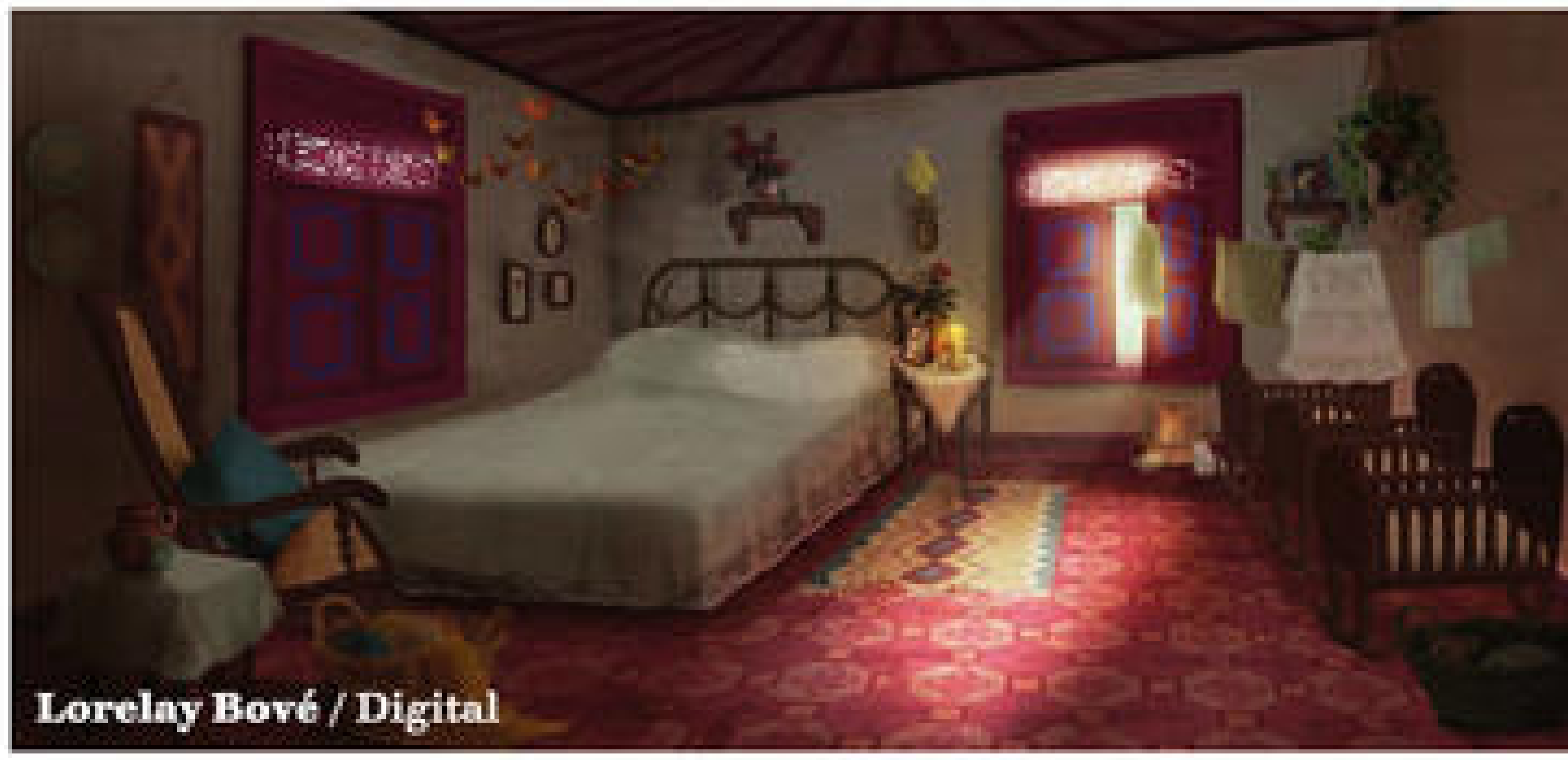
Jin Kim / Pencil, Digital



Meg Park / Digital

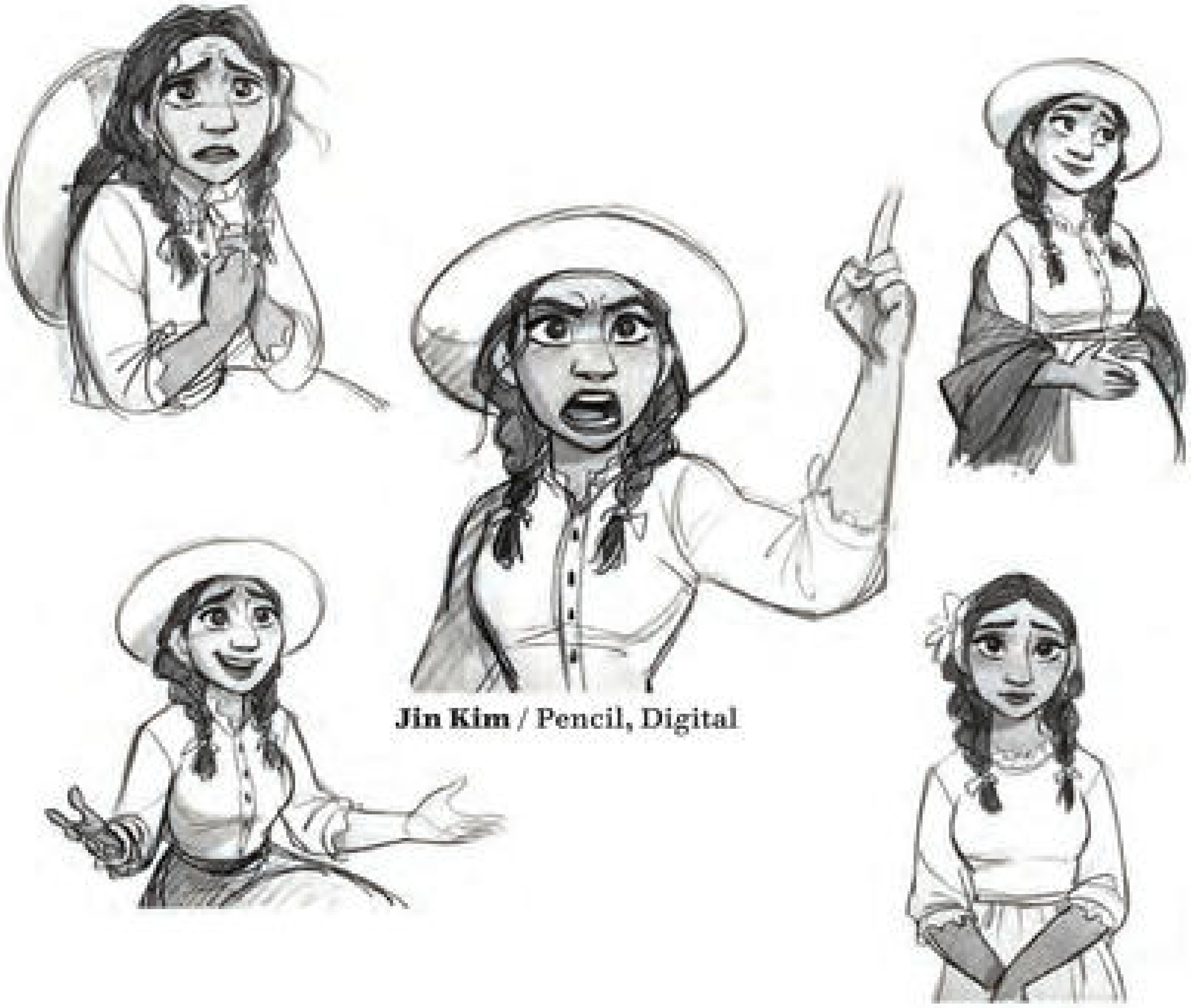


Neysa Bové / Digital

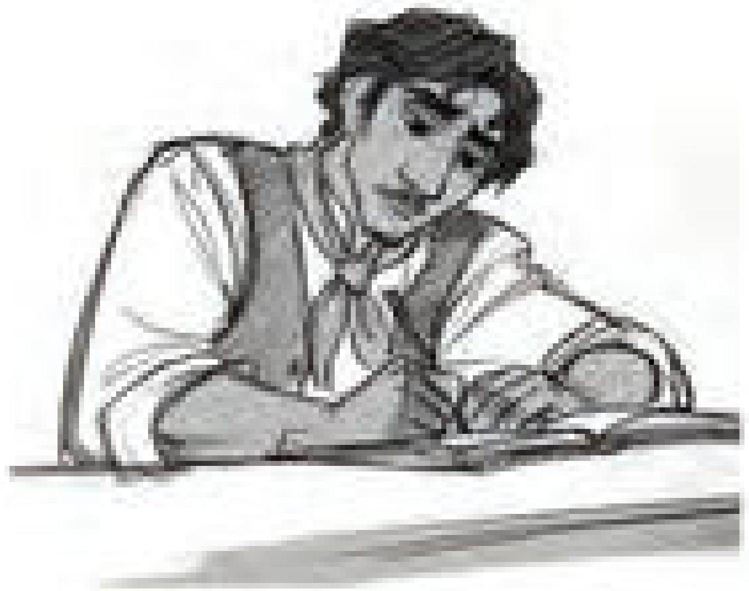


Lorelay Bové / Digital

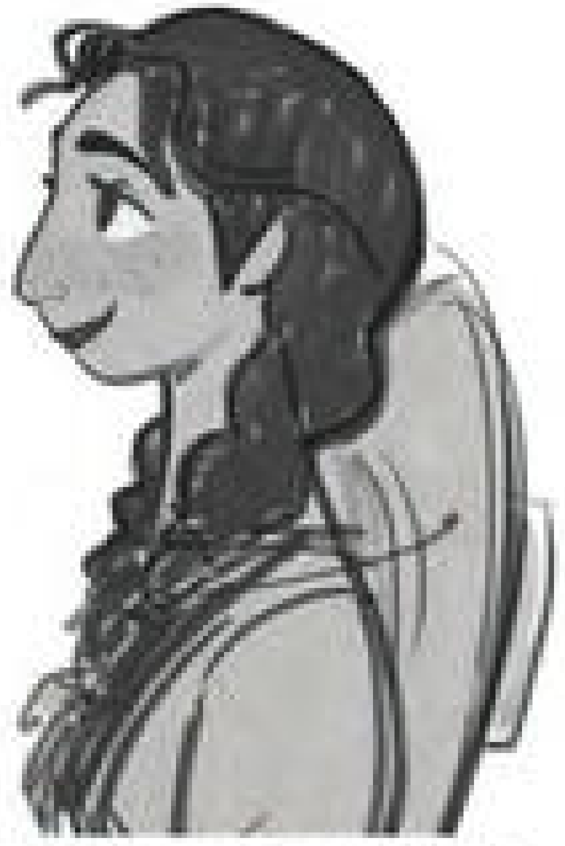
"Pedro's personality came from the script and storyboards, so I translated that into the designs. He is a writer, so I wanted to give him that soul; he sits at his desk and writes poems."—Jin Kim, Visual Development Artist



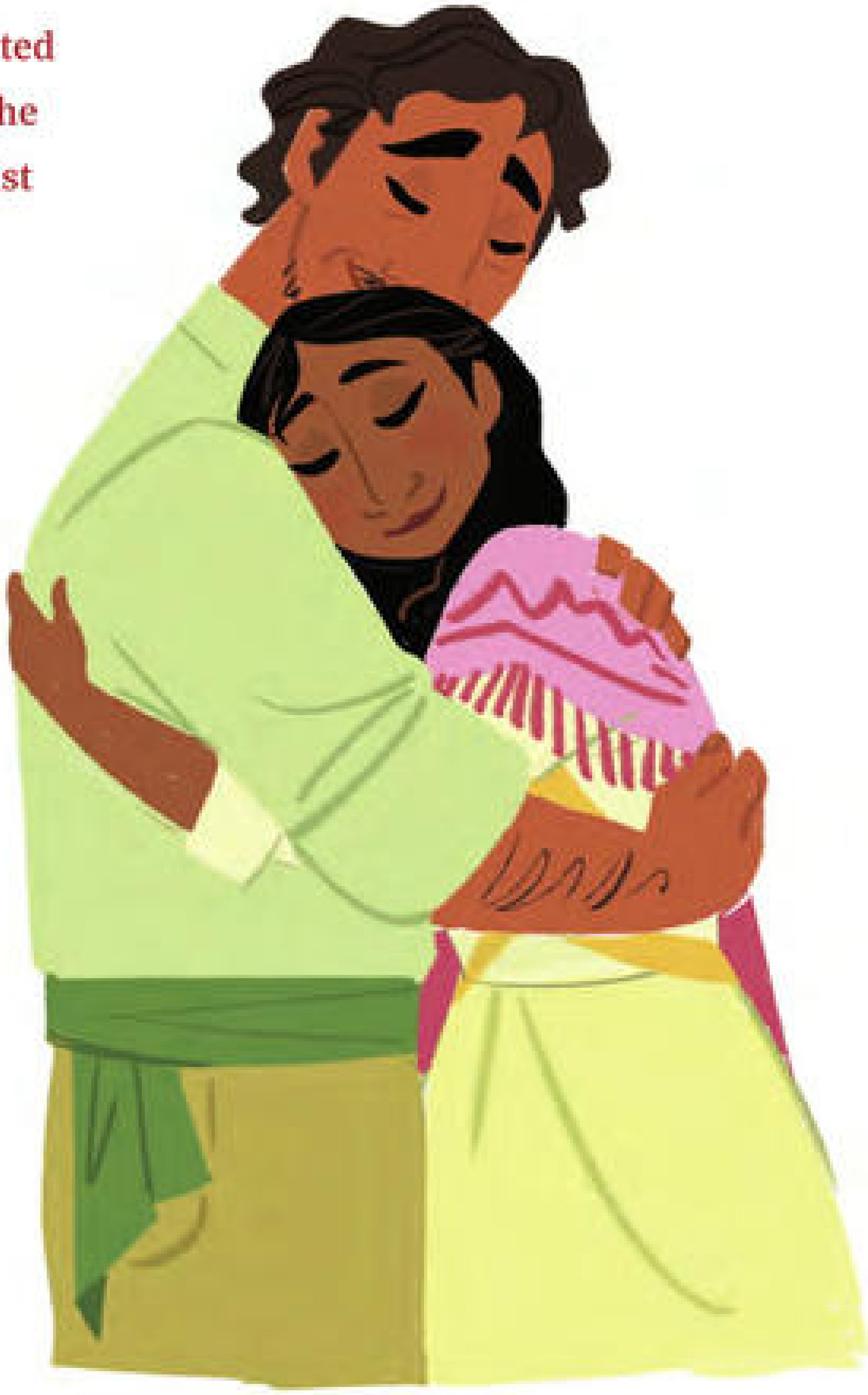
Jin Kim / Pencil, Digital



Jin Kim / Pencil, Digital

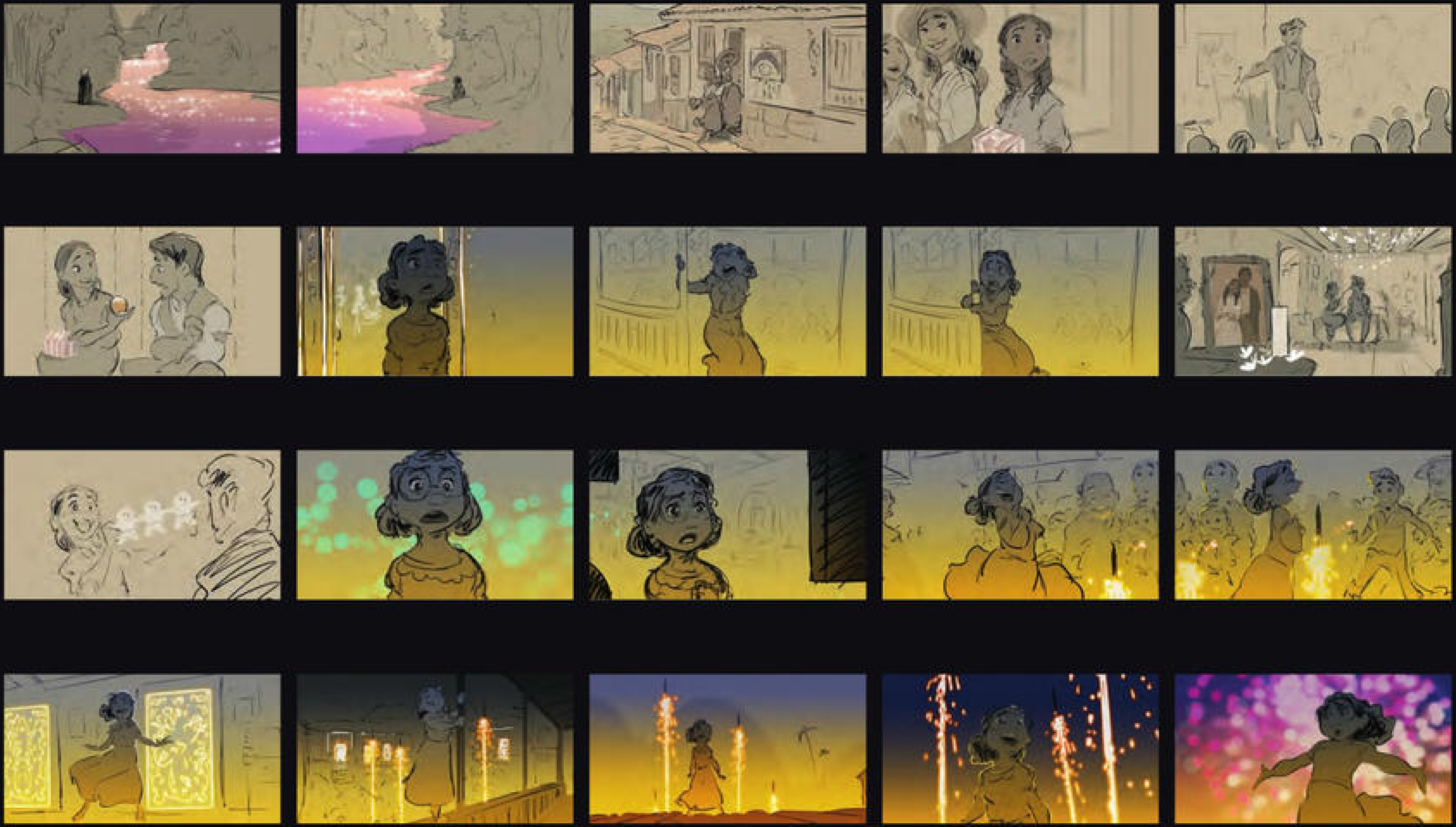


Bill Schwab / Digital

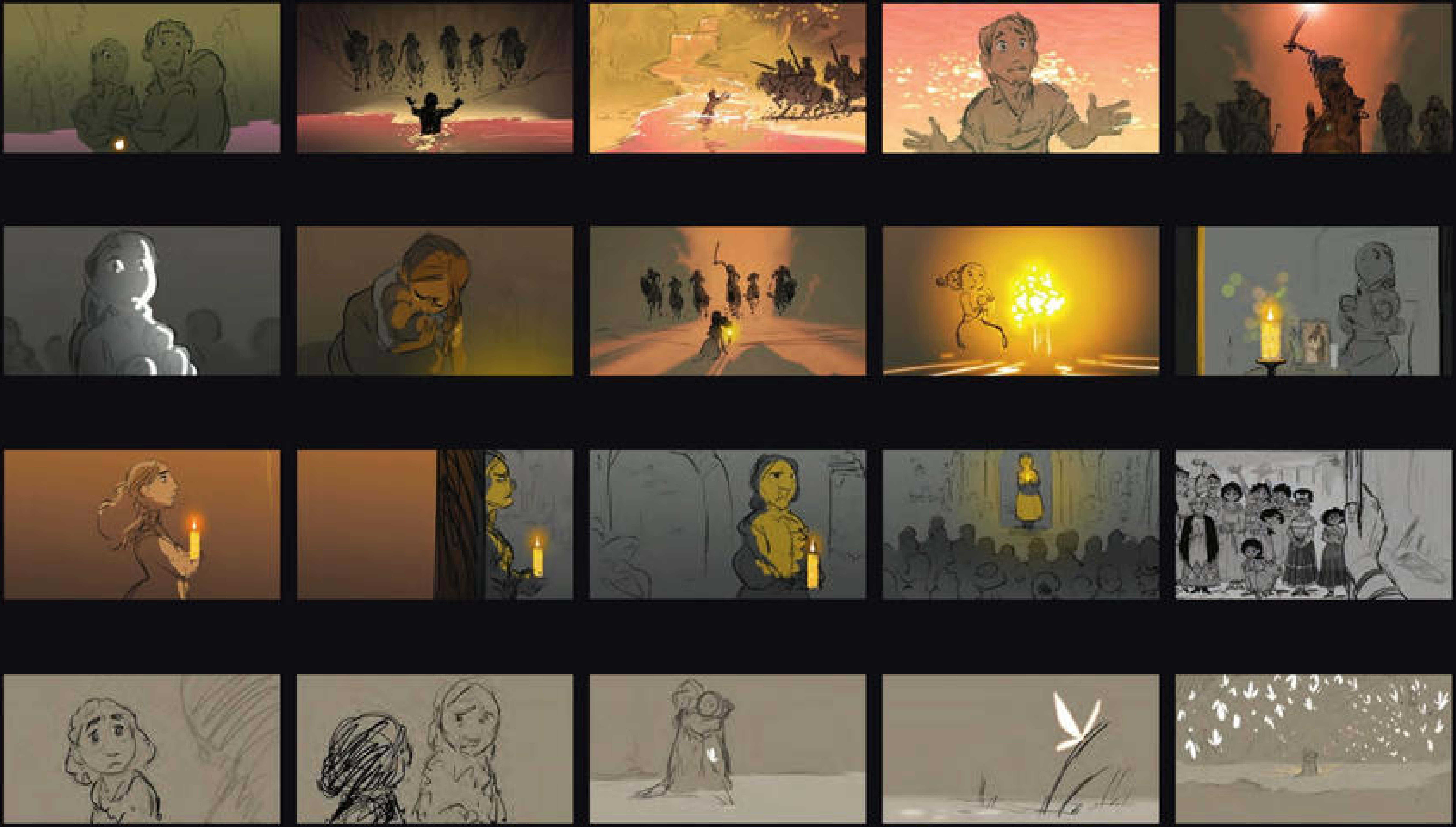


Bill Schwab / Digital

Abuela's Song



THIS SPREAD: Byron Howard / Digital



Cinematography: Lighting and Layout

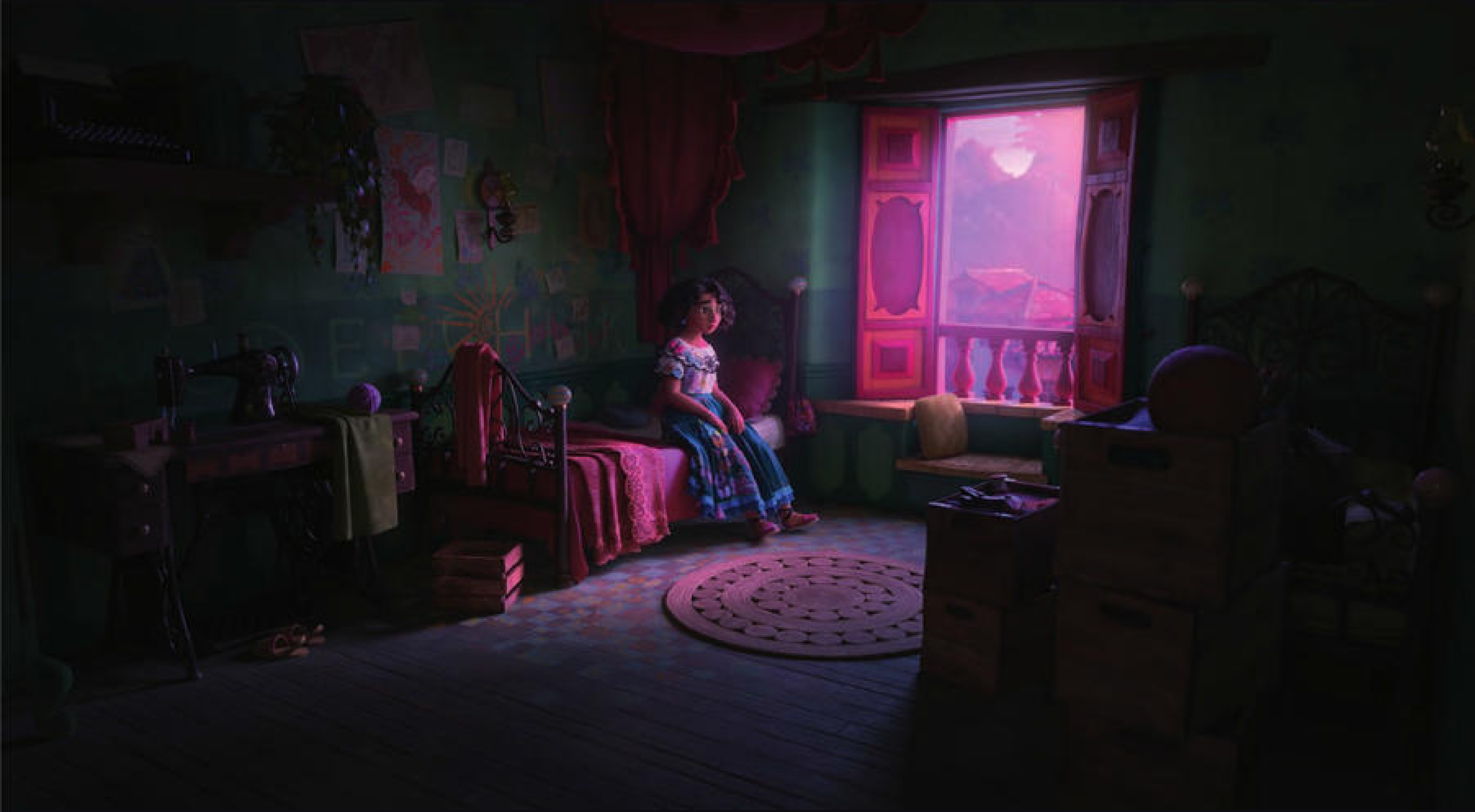
THIS SPREAD: Various Artists / CG Render

WITH THE CLEAR DIRECTIVE that the film was to be character-driven throughout the pipeline, the departments responsible for cinematography (Layout and Lighting) were no exception to this principle.

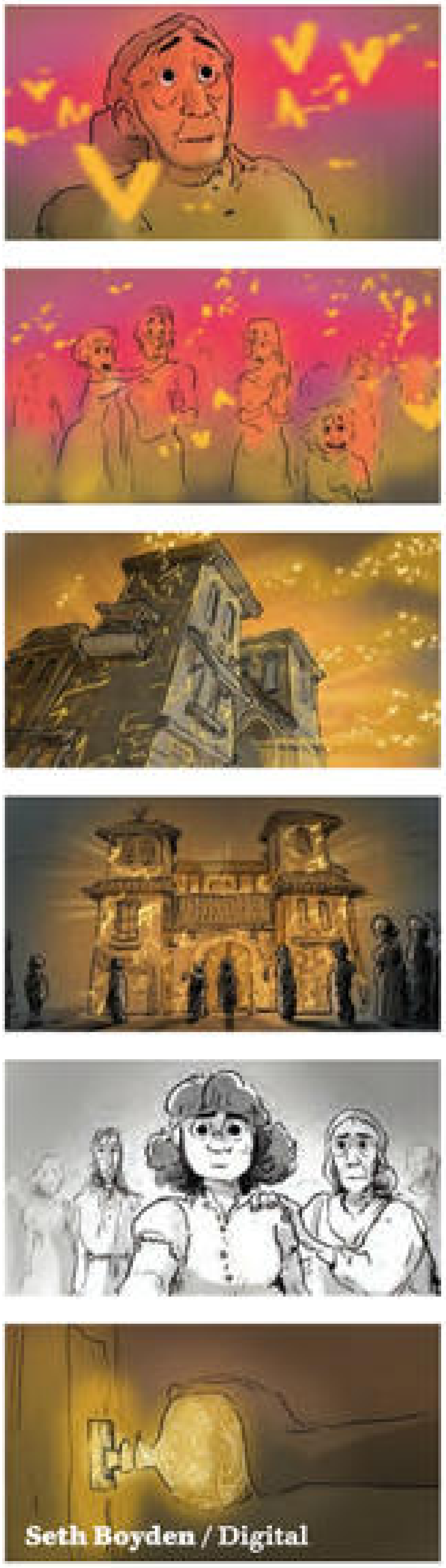
"For the cinematography of *Encanto*, we wanted to do something different," says Nathan Warner, Director of Cinematography, Layout. "We decided to have this film be the first Walt Disney Animation Studios production to use a tall frame since *Tangled*, which came out over ten years ago, because we wanted to be able to get closer to the characters. A wide frame is better suited for big action adventures, and this is such an intimate piece."

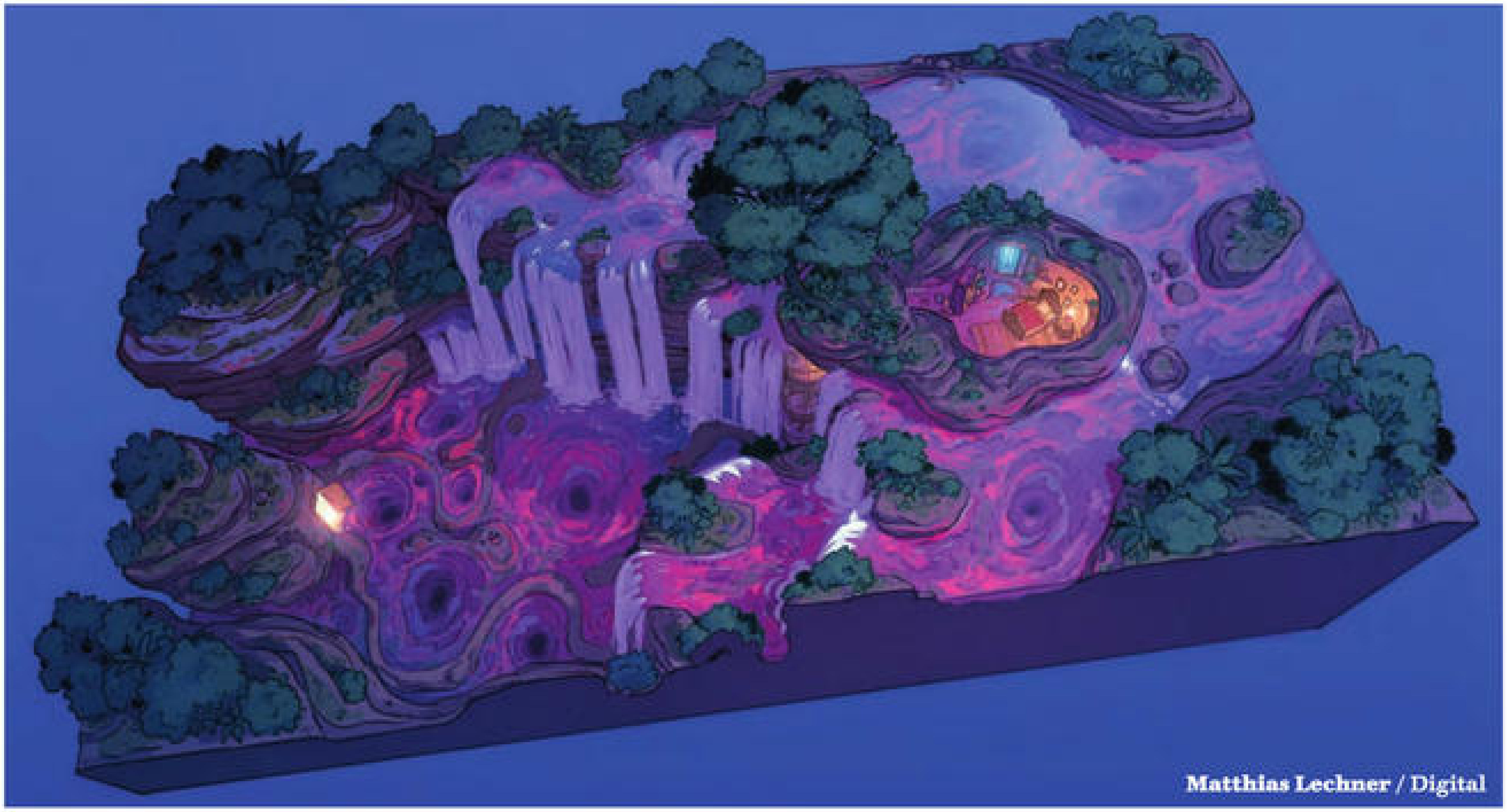
"To complement the intimacy that Layout is going for, in Lighting we landed on Romanticism, the philosophy of letting emotion lead design. The directors wanted to express strong emotions through the optics of the movie. This would also amplify, exaggerate, and distort perception, which is very in line with Mirabel's point of view as a narrator," explain Alessandro Jacomini and Daniel Rice, Directors of Cinematography, Lighting. "The candle has also been such a focal point for our work as a source of light, symbolizing togetherness and hope." Lighting also took Mirabel's sentiment of being left out and let it come through the emotional lighting style in her scenes.

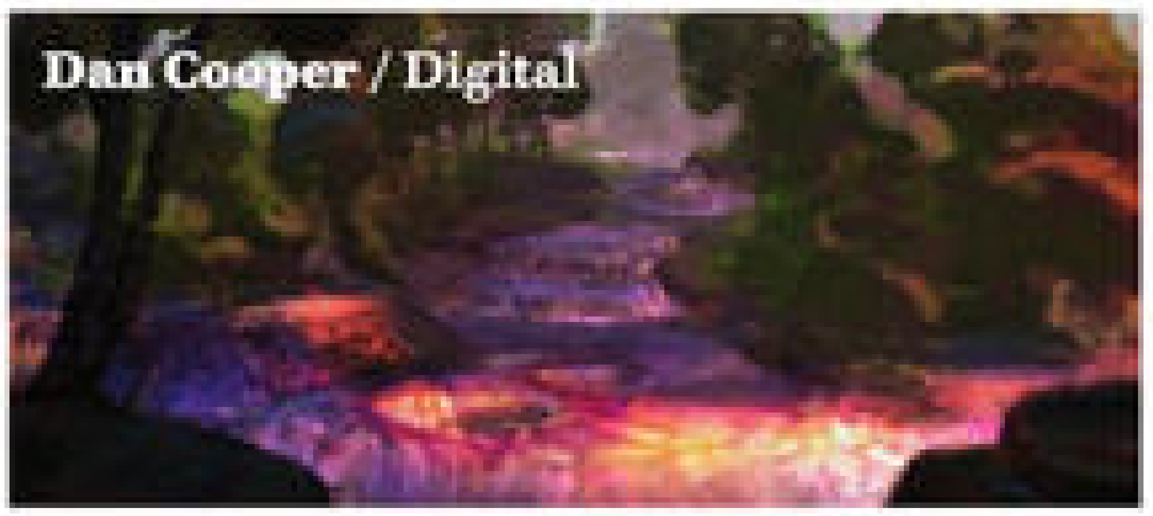
The directors constantly reminded the team about the emotional subtext of each scene and the complexities of the individual moments. Warner, Jacomini, and Rice then implemented that subtext in complex sequences, such as Luisa's song, which is overall very comedic but has an emotional sophistication that comes through camera angles and lighting choices and accentuates the dramatic weight that Luisa carries. The moment in which Mirabel sits alone on her bed is also very emotionally complex, and the cinematography puts the audience right next to her, going through the same emotions as her.

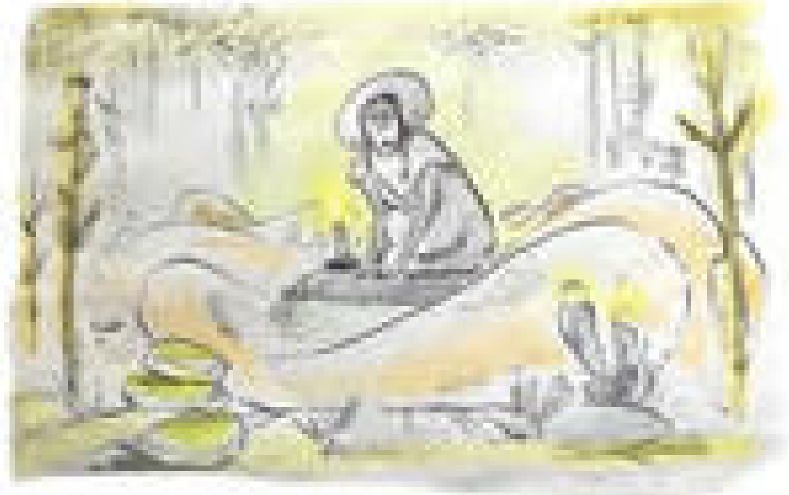


The New Miracle

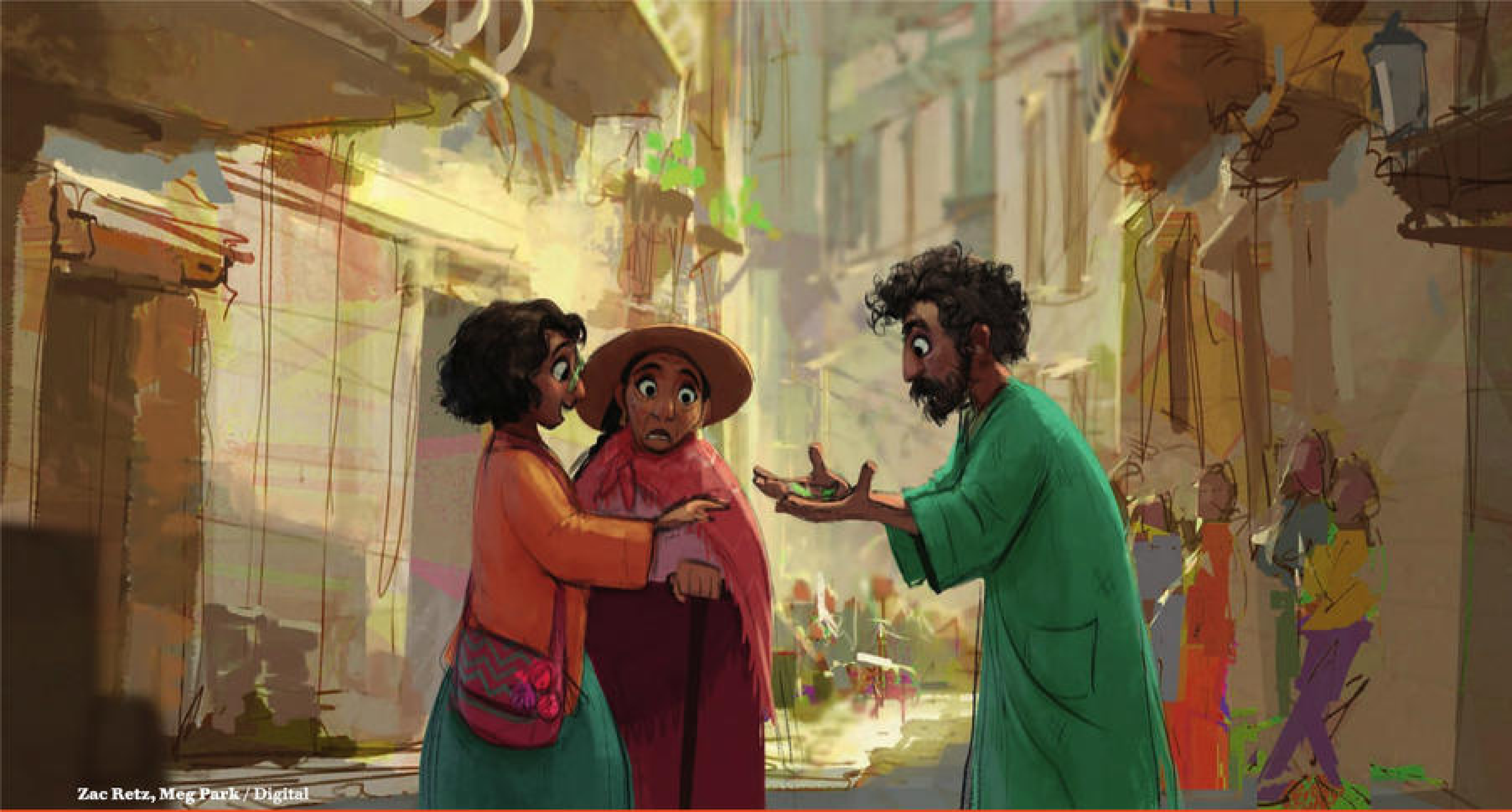

Seth Boyden / Digital


Matthias Lechner / Digital


Dan Cooper / Digital


Seth Boyden / Ink, Pencil

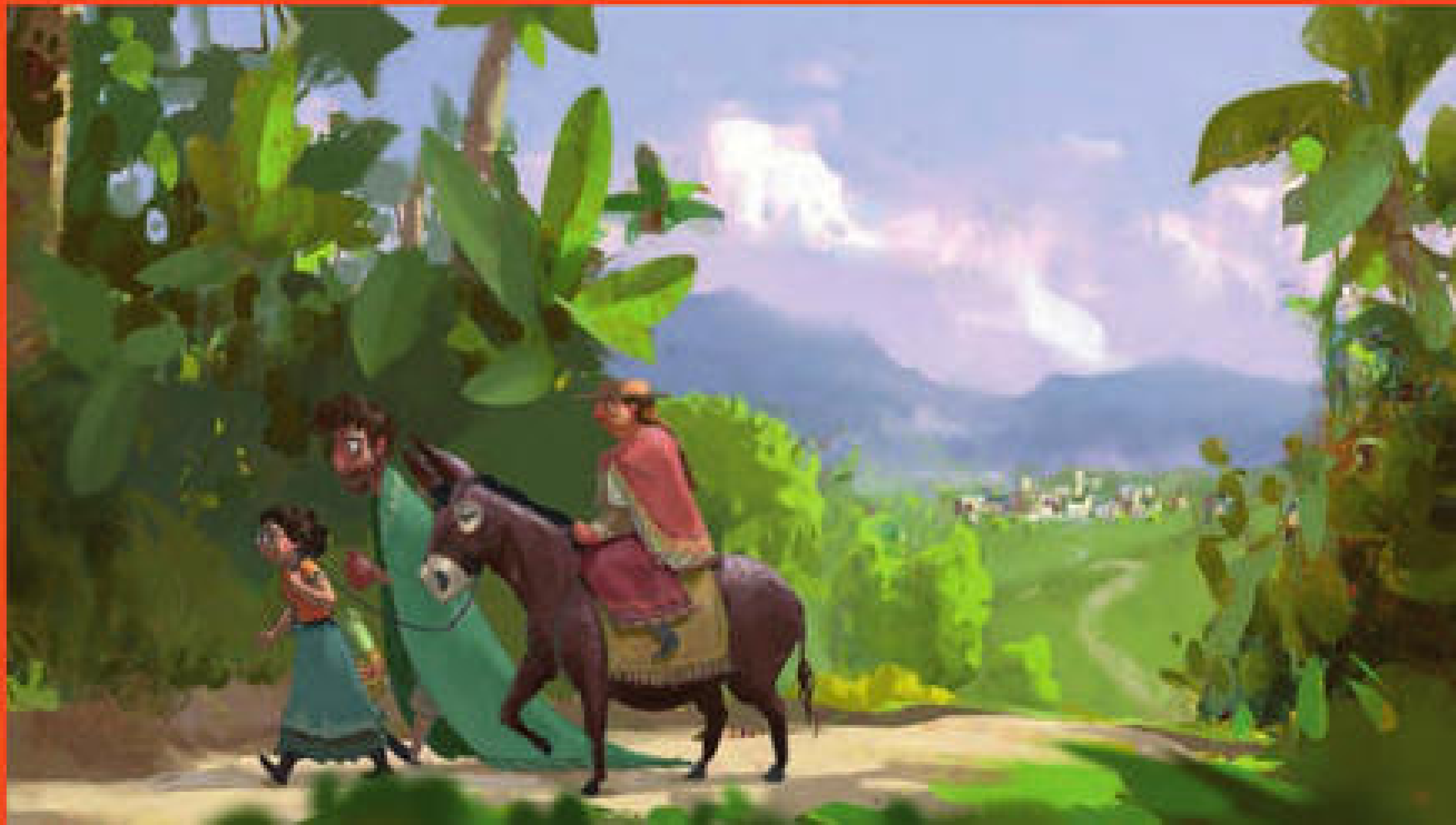
"Early in the development of the film, Byron and Jared talked about this idea that the house needed to fall–representing the fall of the family–and then be rebuilt in order for the Madrigals to be healed. The visuals and imagery of that spoke to me. Family is complicated. And when a family really opens up to each other and shares their truth, their real feelings, it is likely to get very messy, but on the other side of that messiness lies a stronger, more connected and loving family."
—Clark Spencer, Producer

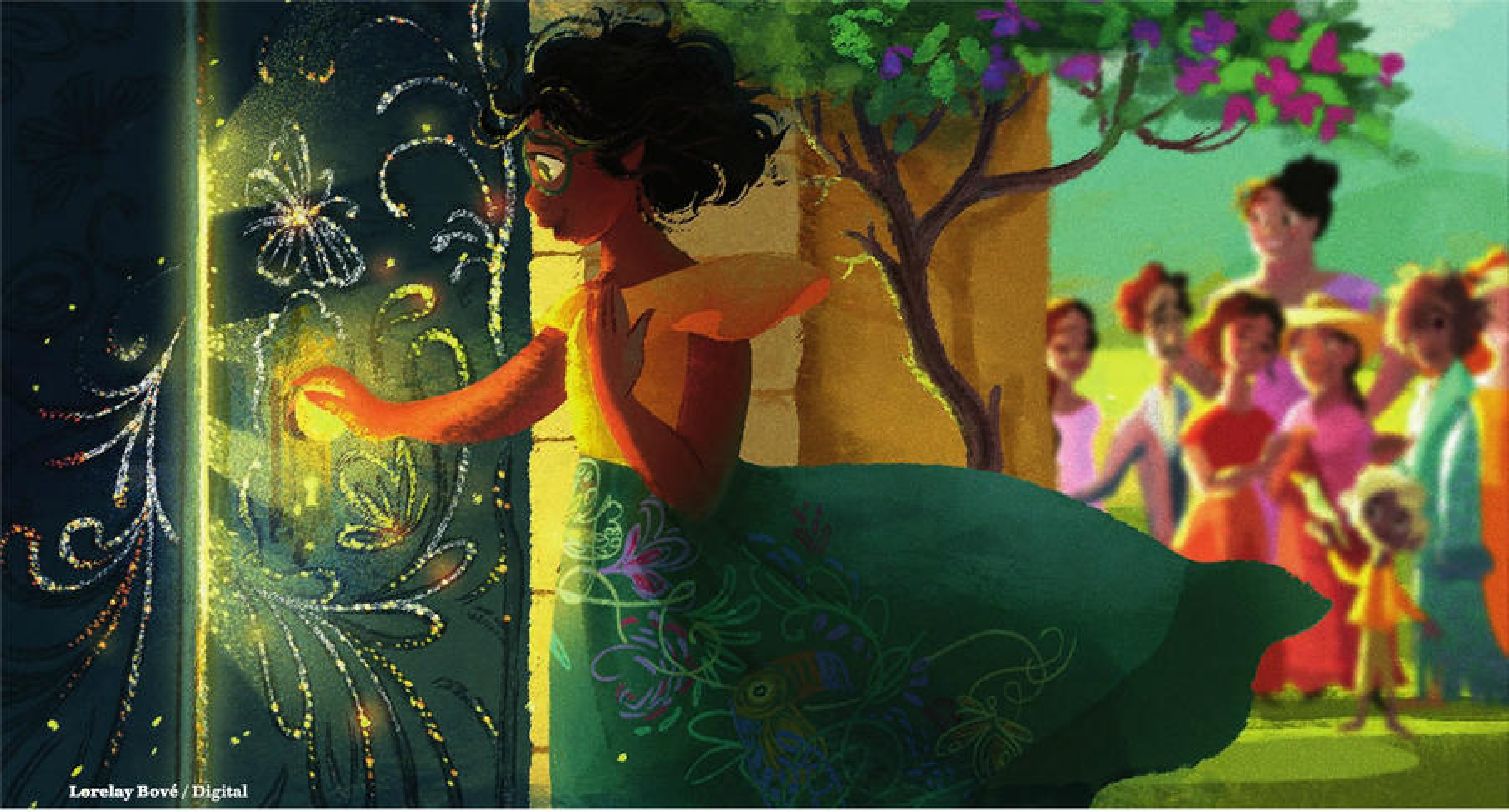


Zac Retz, Meg Park / Digital

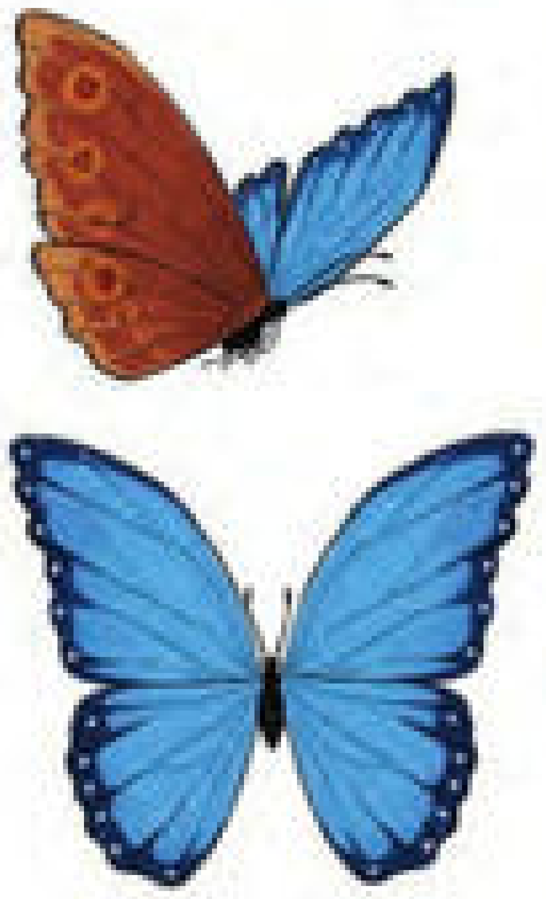
"We had so many different versions of the ending, and I can see the pieces of each that made it into the final one. It is a complex scene because we wanted to achieve many things: have a new version of the miracle that is now catalyzed by Mirabel, mirror the moment in which she didn't get her gift, fulfill Pedro's promise and Bruno's vision, and give a resolution to every family member's journey." —Seth Boyden, Story Artist

Zac Retz, Bill Schwab / Digital

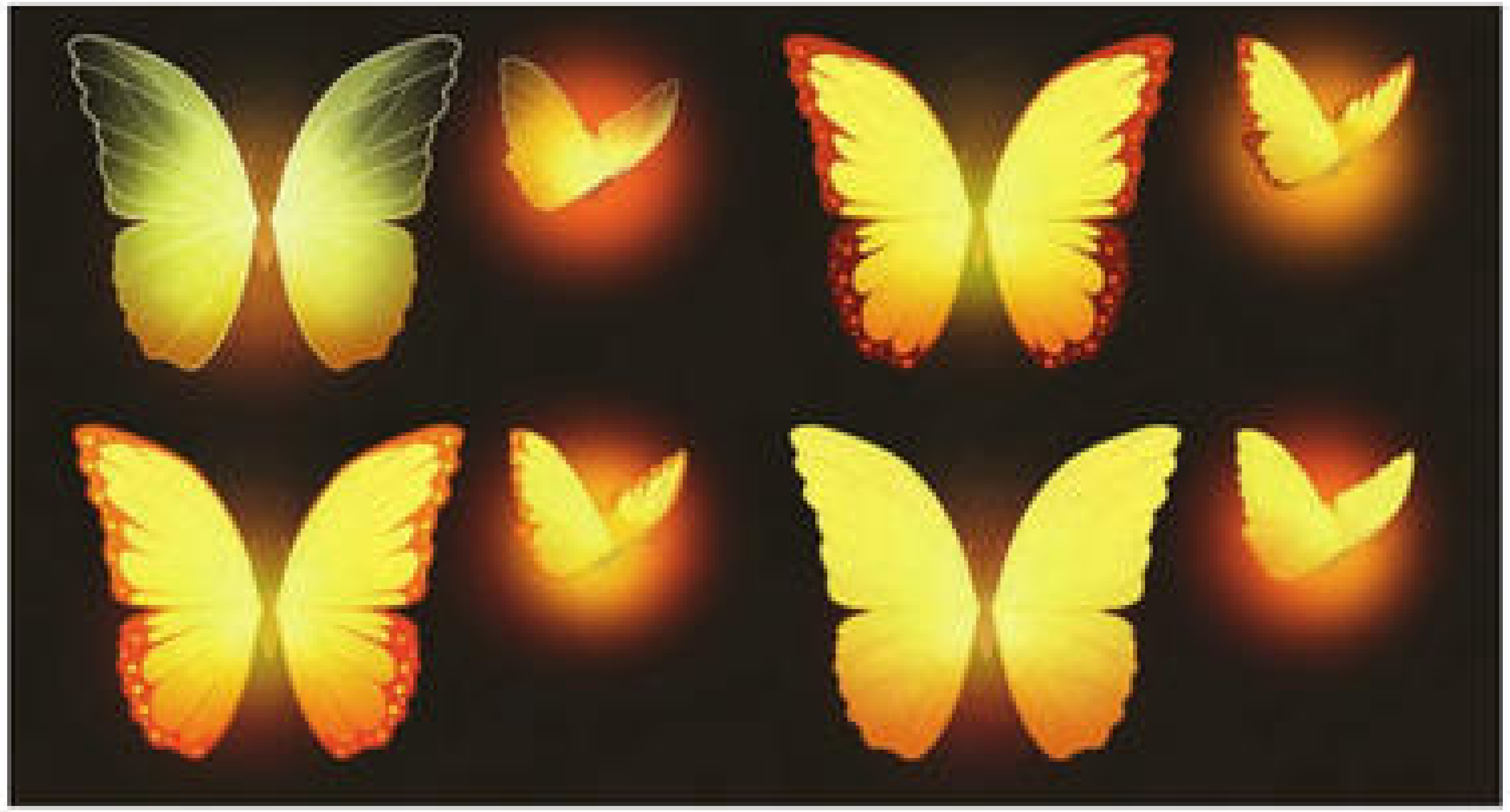




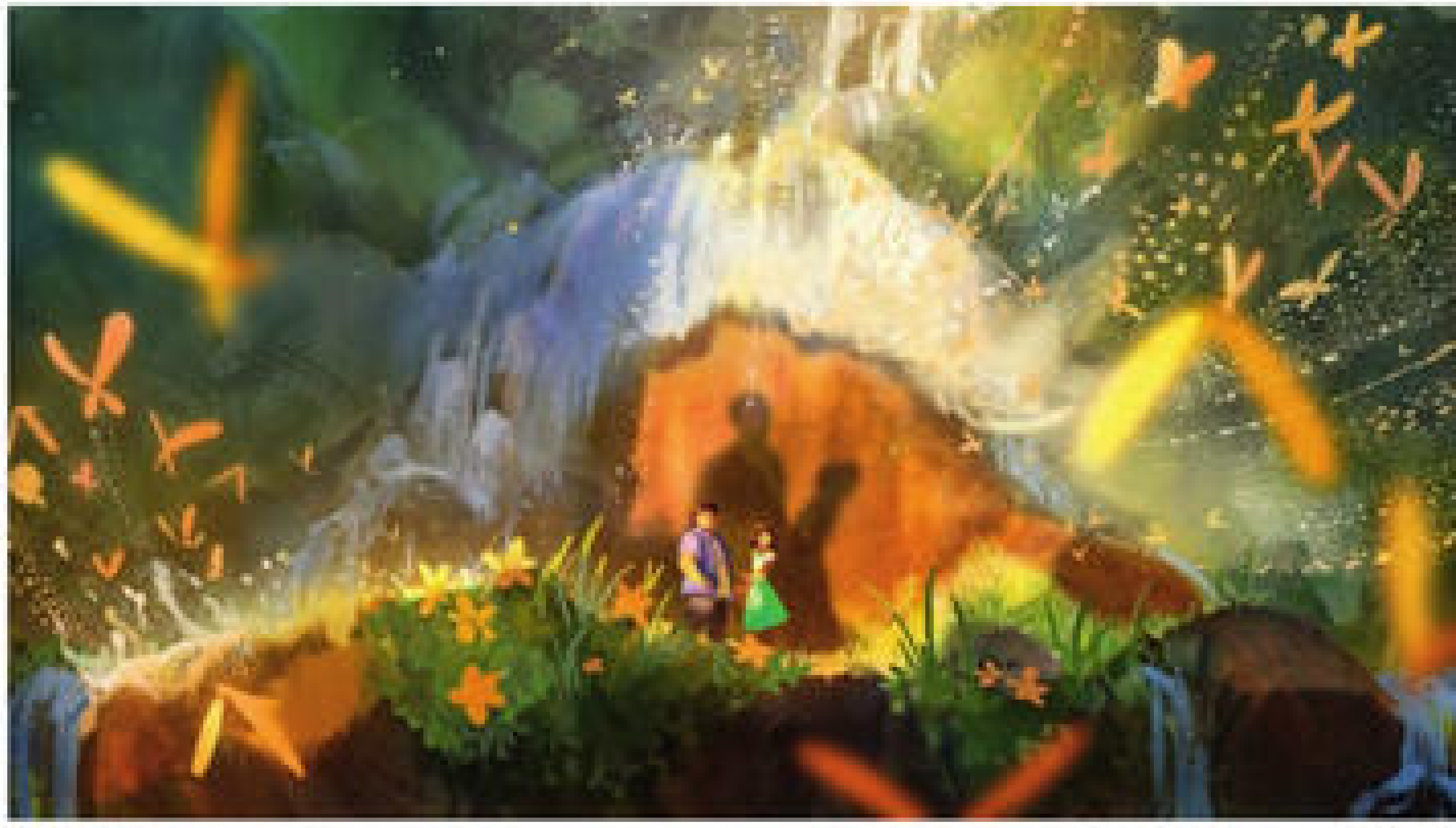
Lorelay Bové / Digital



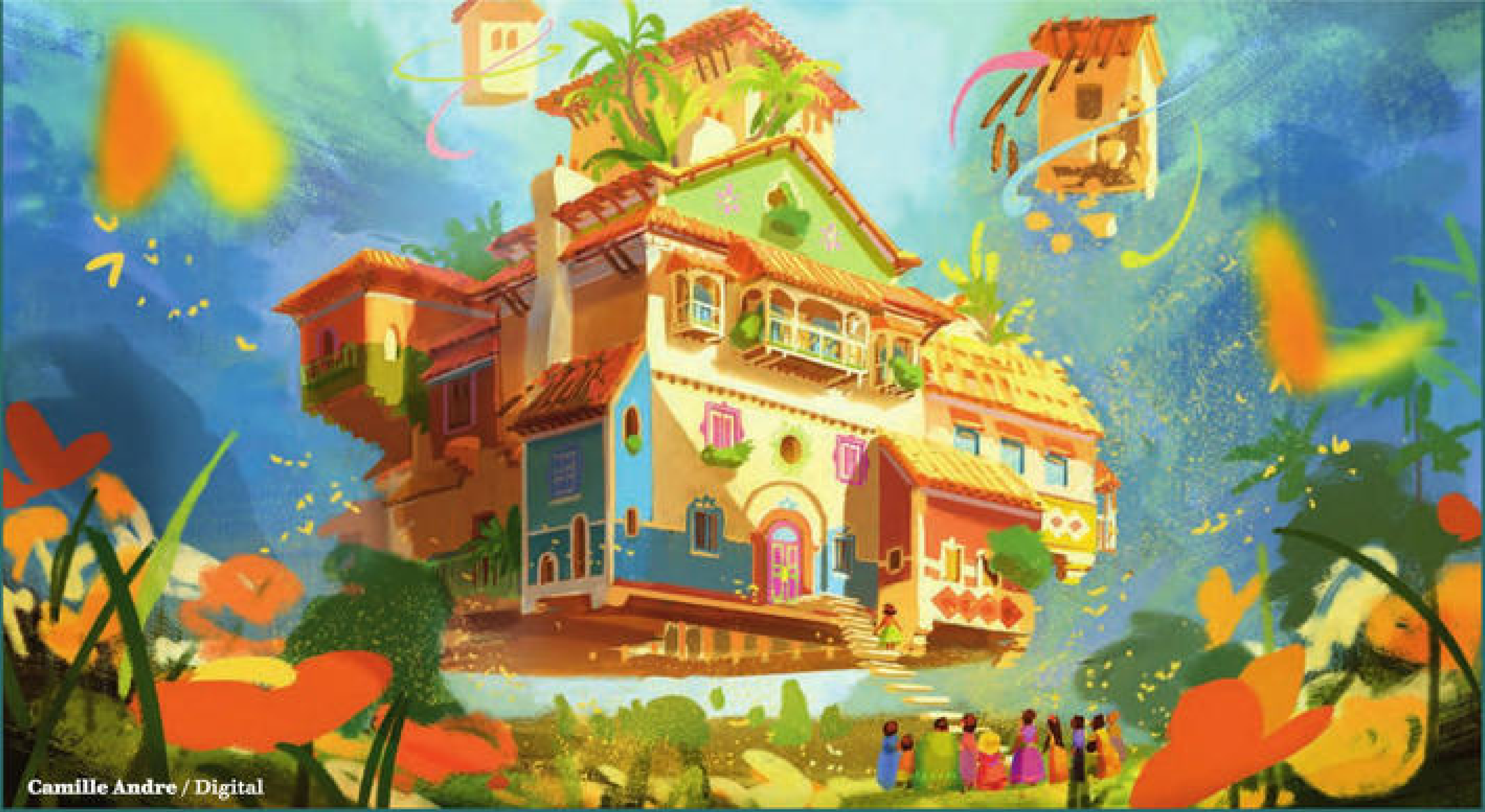
Bill Schwab / Digital



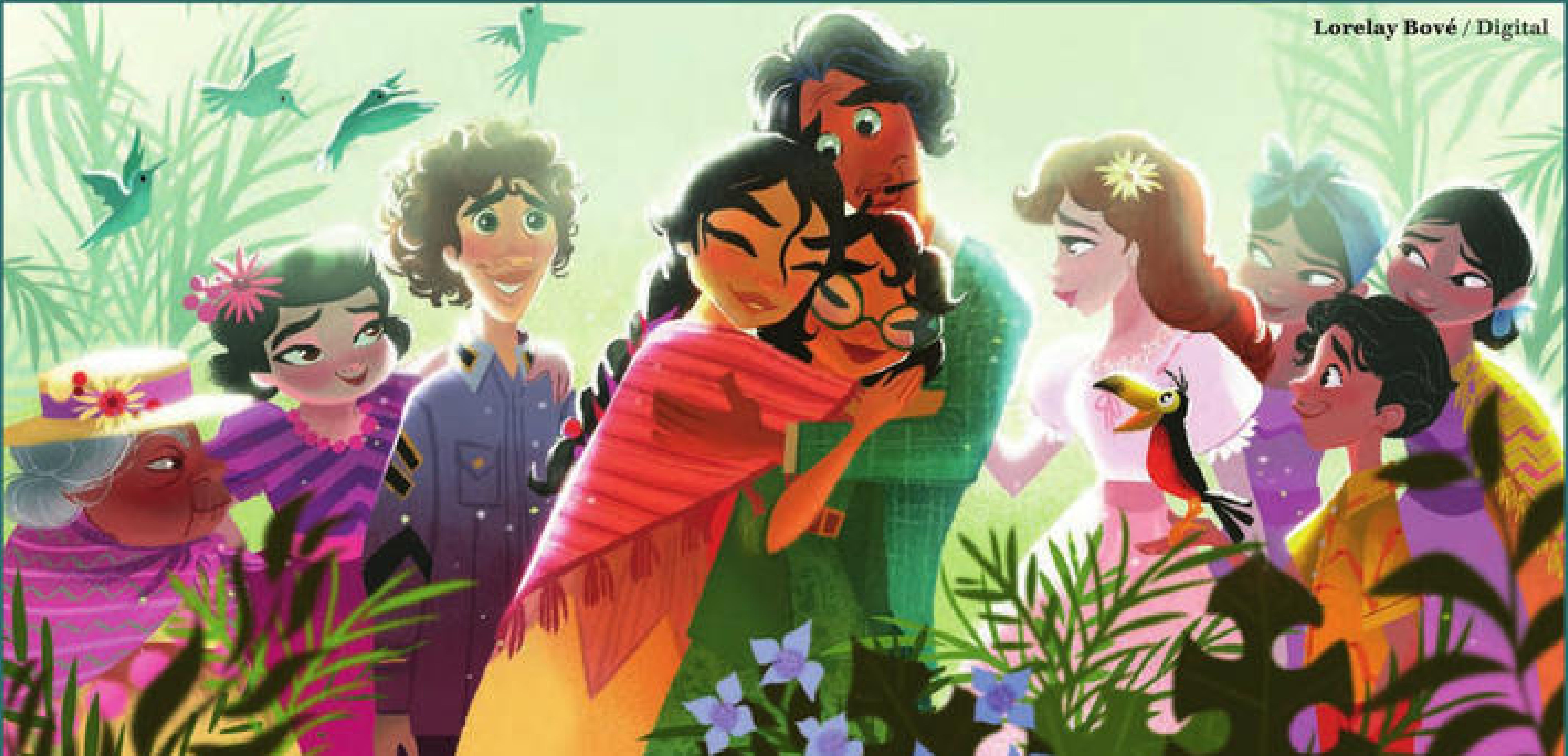
Lorelay Bové / Digital



Camille Andre / Digital



Camille Andre / Digital



Lorelay Bové / Digital

Acknowledgments

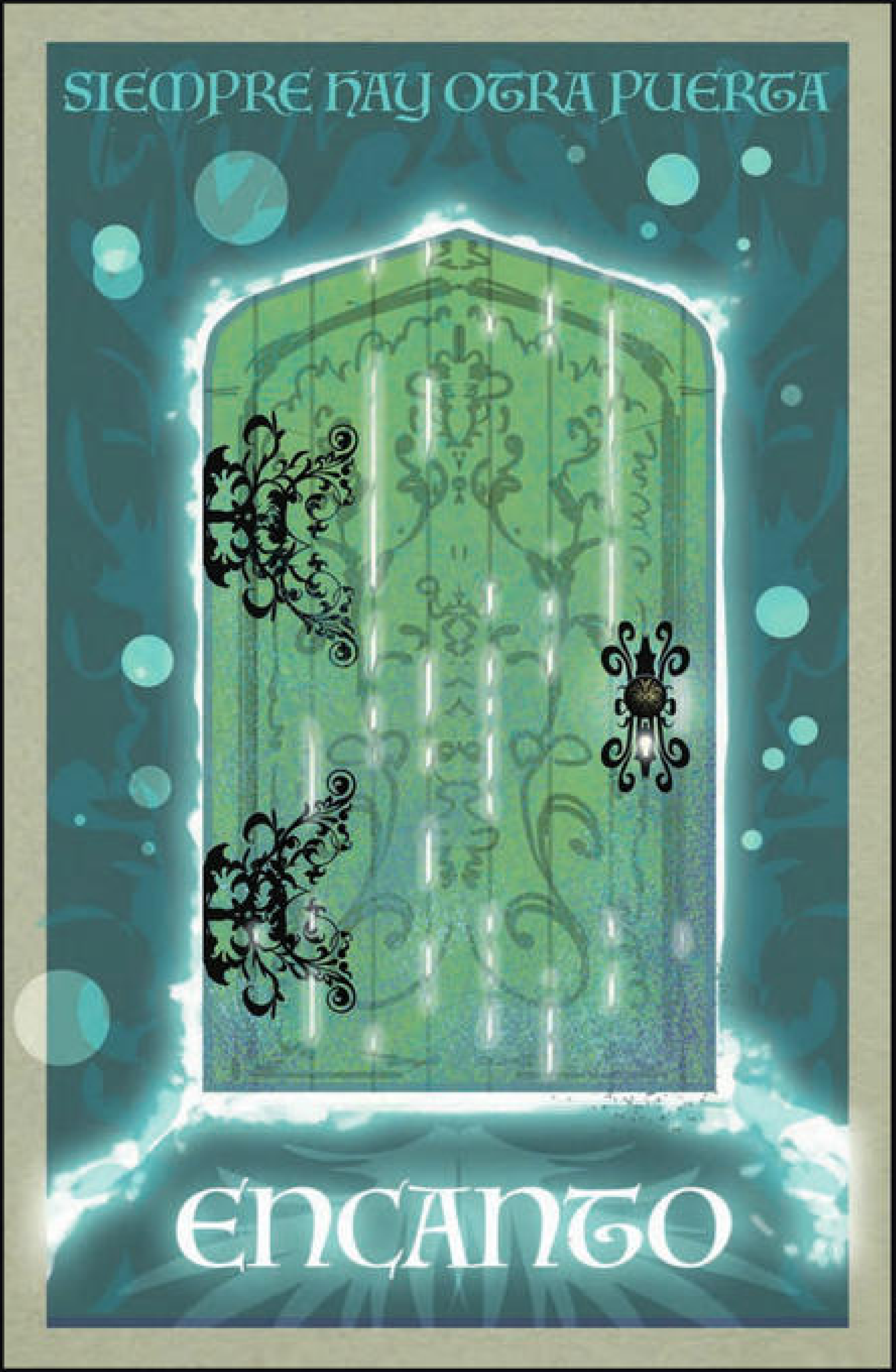
IT HAS BEEN A TRUE JOY to be able to follow the development and production of *Encanto* from start to finish, and to help the filmmakers tell the story of the art through this book. It truly feels as if I got to curate a museum exhibit with pieces from some of the finest artists in the animation industry. Thanks to Byron Howard, Jared Bush, Charise Castro Smith, Yvett Merino, and Clark Spencer for allowing me to be a partner in crafting this story.

Thanks to the fabulous Ian Gooding, Lorelay Bové, Bill Schwab, Camille Andre, Mehrdad Isvandi, Jason Hand, Nancy Kruse, and every artist that was a part of this journey. To our cultural team, Kalikolehua Hurley and Stephanie Lopez, and our key consultants, thanks for your partnership to sew Colombian culture into the fabric of this film. Heather Blodget, Ashley Lam, and Babatunde Akinloye, you were dream collaborators through this journey. Thanks to Jessica Julius for her mentorship throughout this process. Thank you to the Walt Disney Animation Studios' *Familia* group and Walt Disney Animation Studios' Black Employees group for their collaboration. Thank you to John McGuire and Christine Chrisman along with their legal team, and to Amy Astley and the Public Relations team, for their partnership throughout this process.

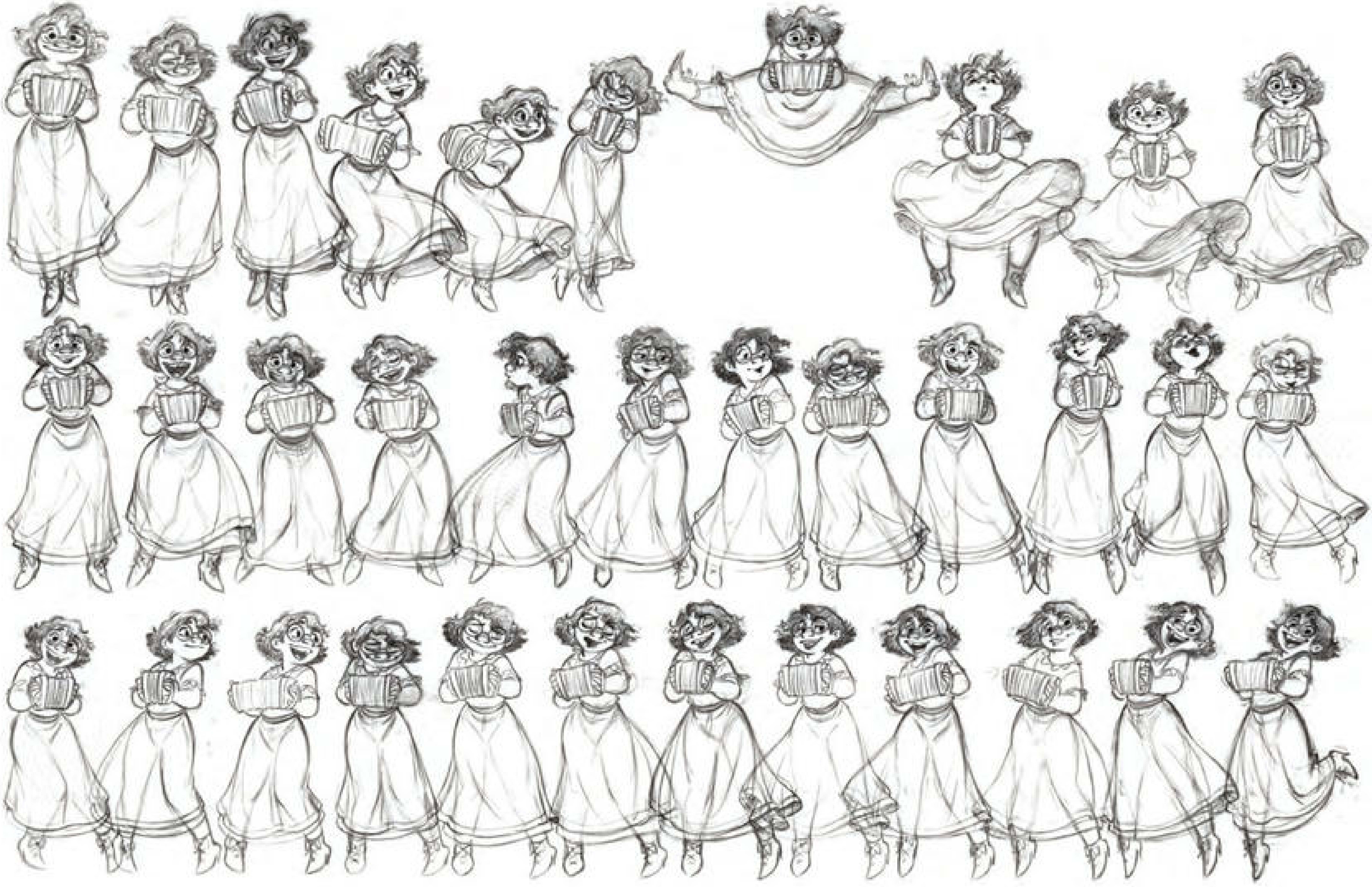
Thanks to the guidance of Alison Giordano and Jackson Kaplan from Disney Publishing; your thoughtfulness and kindness while collaborating on this piece were invaluable. Thanks to the team at Chronicle: Julia Patrick, Brittany McInerney, Juliette Capra, Neil Egan, Jon Glick, Alison Petersen, and Tera Killip. I have learned so much from your experience and work both in editing and design. It has been a true joy putting this book together alongside you all.

Finalmente, gracias a mi mamá, papá, hermanos, cuñados, sobrinos, suegros y familia extendida—sin ustedes ningún sueño sería posible. A mis ahijados Isabella y Rafael. A mis esposo, Chris Wahl, por darme alegría y amor en todo momento. Esta experiencia ha sido un verdadero encanto!

—Con Mucho Cariño,
Juan Pablo Reyes Lancaster Jones


SIEMPRE HAY OTRA PUERTA
ENCANTO

Byron Howard / Digital



Renato dos Anjos / Pencil

La Familia Madrigal

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